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CATALOGUE OF ENGRAVED GEMS OF THE CLASSICAL STYLE

BY
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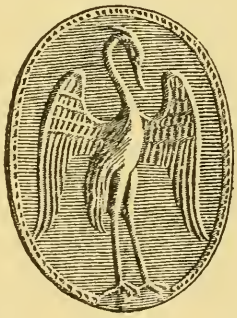

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PREFACE

THE collection of classical gems in the Metropolitan Museum of Art[1] is of a very representative character, most of the important periods and styles being shown by several examples. It includes a number of specimens of first-rate importance, while the majority of the pieces are of good quality. The collection consists at present of 464 pieces, and is made up largely from material derived from the Cesnola, King, and Gréau Collections, as well as from single purchases made since the year 1906. In this catalogue only the gems of classical style (both intaglios and cameos) are included. The Oriental, Sassanian, and Gnostic gems, belonging chiefly to the Cesnola and King Collections, have an interest distinct from that of classical work and therefore appeal to a different public and demand treatment by a different expert. On the other hand, the eighteenth- and nineteenth-century gems of pseudo-classical style have been placed with the classical material, since their chief importance lies in their approximation

[1]The collection is exhibited in the Classical J, Wing, in the successive period rooms, except a few gold rings which, for reasons of safety, are shown in the Gold Room (Gallery II: C 32). Impressions from the engravings of these rings are, however, shown in the galleries with the other gems.

to the classical styles (cf. pp. xlvi f., 189), and much can be learned by a comparison between the ancient and the modern specimens.

The gems belonging to the Cesnola Collection were acquired in the years 1872 and 1876 from General Luigi Palma di Cesnola, together with the rest of the Cypriote antiquities. Many of our best Greek gems and rings are part of this collection; for instance, the beautiful carnelian with Eros carrying off a girl (No. 31), one of the finest gems in existence; also the stones with Hades and Persephone (No. 32), the man between two prancing horses (No. 24), the winged female figure (No. 29), and the horse preparing to lie down (No. 41).

The King Collection was formed by the Rev. C. W. King of Trinity College, Cambridge, England, between the years 1845 and 1877. It was subsequently sold by him to John Taylor Johnston, who generously presented it to our Museum in 1881. The majority of these gems date from the later periods, though several fine early examples are included, such as the eight-sided cone with Hermes (No. 18), the agate with the galloping Centaur (No. 23), and the carnelian with the child caressing a hound (No. 38). Among the Hellenistic and Graeco-Roman gems the most important are, perhaps, the bust of Serapis (No. 77), the portrait of Junius Brutus (No. 215), the pantheistic head (No. 127), Apollo leaning on a pillar (No. 138), the head of Asklepios (No. 179), and the charming Satyr bust (No. 171). An attractive series is that showing Erotes in various attitudes and motives (Nos. 146 ff.). Most of our late Roman and pseudo-classical stones belong to this collection.

The famous Gréau Collection of glass, formed by M. Julien Gréau, came to this Museum first as a loan from J. Pierpont Morgan in 1910, and then as a gift by his son in

1917, as part of the J. Pierpont Morgan Collection. In it were included fifty-eight gems, consisting entirely of glass pastes, chiefly of the Hellenistic, Italic, and Graeco-Roman periods. They effectively filled certain gaps in our collection.

The purchases made since 1906 are selected pieces mostly of considerable importance. By far the finest is the Greek ring, No. 36, with the representation of a dancing girl—a masterpiece of the engraver's art. The Etruscan scarab with Herakles and the Nemean lion (No. 56), the Hellenistic cameos of Medusa (No. 82) and of the Triton and Nereid (No. 83), and several Roman portraits (Nos. 217, 220), notably one signed by Gnaios (No. 222), are all first-rate pieces. In addition to the above a few miscellaneous pieces were acquired by purchase in 1895 and 1898.

An important loan by the American Numismatic Society in 1919 is the Graeco-Persian agate, No. 55.

The Cesnola gems are mostly figured in the Atlas of the Cesnola Collection (1903), and in L. P. di Cesnola's book on Cyprus (1877). They have been classified and briefly described by J. L. Myres in his Handbook of the Cesnola Collection (1914). A descriptive catalogue of the King Collection, written by the Rev. C. W. King himself in 1878, was printed by the Museum in pamphlet form after the collection was acquired, in 1882. When the edition was exhausted no new one was issued, as the text had become archaeologically out of date. Many of the gems are illustrated in Mr. King's other works, such as Antique Gems (1866); Antique Gems and Rings (1872); Handbook of Engraved Gems (1885); Precious Stones, Gems and Precious Metals (1865). The Gréau gems were published in the Catalogue of the Gréau Collection of Glass by W. Froehner, in 1903. Since 1906 the new accessions have

been described in Museum Bulletins. Other publications of individual gems now in our collection have been mentioned in the descriptions of these respective pieces.

It is hoped that this catalogue will serve a two-fold purpose—to make our collection of gems better known and to serve as a general handbook to collectors of gems. As no reliable, up-to-date book on ancient gems exists in the English language, it seemed advisable to try to fill that need. The plan adopted has been to divide our material chronologically into the chief periods of ancient art, and within these chronological divisions to arrange the gems according to subjects. The Table of Contents gives a skeleton of the scheme. Each section is preceded by a short historical note, showing the influence of contemporary events on the art of gem engraving. The general Introduction deals with the different aspects presented by ancient gems as a whole, their various uses, the choice of designs, the value placed on gems at different times, the important problem of forgeries, the technique of gem engraving, and the chief materials used. It also includes lists of known gem engravers of the periods discussed.

Practically every gem in the collection—except where there is a duplication of types—is illustrated in the plates (in the exact size of the original), the examples of each period being grouped together. The more important gems are repeated in enlarged form, each occupying a plate by itself.[1] This special prominence enables the reader to see at a glance the chief works in our collection, and also often to appreciate better the beauty of these gems than is possible in the minute space of the originals. It should be remarked, however, that only the

[1]They are Nos. 3, 18, 23, 24, 29, 31, 32, 33, 36, 37, 38, 41, 42, 47, 56, 77, 82, 83, 118, 127, 130, 138, 146, 165, 170, 171, 175, 179, 189, 212, 215, 217, 218, 220, 222, 223, 225, 239, 252, 272.

most finished works can be thus magnified to advantage; for a slight defect, hardly noticeable in the original, is naturally greatly exaggerated when enlarged. A few of the gems which, though not of unusual workmanship, are specially attractive in design or subject are repeated in the text, in drawings made from enlargements.[1] The chief types of ring forms represented in the collection are likewise shown in drawings in the text. The vignette on the title page is a drawing of No. 37 (slightly enlarged).[2]

The photographs for the illustrations are made throughout from the impressions of the intaglios, not the originals. Photographs from plaster impressions are much more successful than those from the stones, as the former do not suffer from the difficulties of high lights and reflections inevitable in reproductions from the stones direct. Moreover, the design of the intaglio was made to be seen in the impression,[3] so that properly to appreciate the intention of the artist it is the impression which should be studied. For this reason the descriptions of the designs are also made from the impressions.

In the preparation of this catalogue I have had the great advantage of constant advice and criticism given me by the director, Mr. Edward Robinson, who has gone through the whole catalogue in manuscript form. Valuable assistance in different ways has also been given me by other

[1] They are Nos. 11, 14, 51, 100, 106, 133, 149, 151, 152, 173, 174, 211, 250, 273, 276, 278, 285.

[2] All these drawings are by Mr. Edward B. Edwards.

[3] When it is a question of the right or left hand it is the impression which shows the design correctly; cf. e. g. in our collection No. 23, the Centaur shooting an arrow; Nos. 49 and 70, Apollo playing the lyre; No. 85, Othryades writing on the shield; No. 88, a man hammering; No. 91, a man writing; No. 118, a sculptor working; No. 189, Nike sacrificing; No. 206, a Siren playing the lyre; No. 210, a giant brandishing a sword; No. 238, a girl tuning her lyre; No. 351, Helios driving, etc., etc.

members of the Museum Staff, especially by Mrs. Edward S. Clark and Miss Helen McClees, assistants in the Classical Department.

In addition to help received inside the Museum, it is a pleasure to acknowledge my obligations to many friends and colleagues, in particular to Mr. John Marshall, Professor John L. Myres, Sir Arthur Evans, Mr. A. H. Smith, Mr. E J. Forsdyke, Mr. J. D. Beazley, M. Théodore Reinach, Mr. Edward T. Newell, Mr. Arthur Fairbanks, and Mr. L. D. Caskey—all of whom have helped me at various times with information, suggestions, and opportunities of study.

My thanks are due also to Mr. O. Negri for his courteous assistance in letting me study the technique of modern gem engraving in his studio and for much valuable information on this subject; and to Mr. H. P. Whitlock, curator of mineralogy in the American Museum of Natural History, for revising the chapter on gem materials and for identifying a number of doubtful stones.

My greatest debt, however, is to Furtwängler's monumental work, Die antiken Gemmen—greater even than the constant references to this book imply. It was one of Furtwängler's important achievements in the field of archaeology to revolutionize the study of ancient gems and to put it for the first time on a sound scientific footing. It has been my endeavor in this catalogue to follow the path that he has pointed out.

GISELA M. A. RICHTER.

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INTRODUCTION

Gems as Works of Art

A COLLECTION of ancient gems satisfies our aesthetic sense in many ways. The inherent beauty of the material, with its rich and varied colors, its lustre and brilliance, gives us pleasure at first sight. The hard and durable quality of the stones has made for unusually good preservation, so that we can appreciate in many cases the artist's work in its original state—a rare opportunity in classical art. Moreover, the smallness and preciousness of the gems invited exquisite workmanship, and in certain periods when the art was at a high level the achievements in this field were very notable. The best ancient gem engravers combined extreme minuteness and accuracy of detail with a largeness and simplicity of style that are indeed remarkable. A gem engraving of this class possesses the nobility and dignity of a marble or bronze sculptural work, though it is often confined to the space of less than half an inch square.

This quality of combining minute size and exquisite finish with grandeur of effect lifts these gems out of the class of decorative objects and puts them on a par with the products of the higher arts. And yet, though the best ancient engravers could give this sculptural quality to their

work, they kept strictly to the technique of their own trade. They showed great skill in the treatment of the intaglio relief, observing—at least in the best periods—a certain uniformity of surface and avoiding excessive projections. The compositions are cleverly designed for the field they occupy, falling easily within the prescribed limits without any feeling of restraint or confinement. And this applies not only to single figures in all manner of poses but to the not infrequent groups; for even where several figures are introduced or various objects related to the scene are added, there is rarely a sense of crowding—so perfectly is the design suited to the space.

The study of the best work produced by the ancient gem engravers is therefore an excellent training and refining of our sensibilities, making us appreciate to an unusual degree high conception and good workmanship and thus stimulating our own artistic faculties.

Naturally, as is the case in every branch of artistic production, masterpieces are comparatively few, and even in the periods when the best gems were produced we have ordinary work side by side with the fine. But this, too, is an opportunity for artistic education—because to learn to distinguish from a mass of material the good, the average, and the poor, is the best schooling for eye and judgment.

Moreover, besides training us to discern quality, a collection of ancient gems can also teach us to differentiate the manifold styles in ancient art—the archaic from the fully developed, the Etruscan and Roman from the pure Greek, the Italic from the classicist Roman, and the later Roman from the Augustan; for the study of Greek and Roman gems is the study of classical art in miniature. Beginning with the Minoan period, and continuing throughout Hellenic, Hellenistic, and Roman times, down

to the collapse of the Roman Empire, engraved gems were in common use; and during this long epoch the gems reflect faithfully the styles of the various periods to which they belong, so that they represent an accurate picture of the development, the prime, and the decadence of classical art. Moreover, in recent times, especially during the eighteenth and early nineteenth centuries, Greek and Roman gems were extensively imitated by eminent artists who closely approximated the ancient style. And we have here an excellent opportunity of learning to distinguish the pseudo-classical, even at its best, from genuine antique work.

Not only do classical gems follow closely the prevalent styles of their periods, but the choice of subjects represented on them is equally inclusive. These subjects comprise, in fact, the mythology and the daily life of the Greeks, the two great themes of classical art. Thus, in a representative collection of gems we can pass in review almost every Greek god, goddess, and hero, as well as many subjects of everyday life, especially portraits and animals. And, since this is the case for so extended a period, we have here an exceptionally comprehensive picture of the development of classical types. We shall find that, varied as the subjects on the gems are, they teach us again the lesson we learn in our contact with all Greek and Roman art—that the classical mind preferred to adopt certain types and repeat these, of course with infinite variations, rather than try to produce continually fresh models and themes. This adherence to certain standardized types makes the ancient work, even when carelessly executed, usually fine in composition and space filling, and, viewed as a whole, it impresses us with that sense of vitality controlled by order and purpose which is so prominent a characteristic of classical art.

In order to understand fully the representations on

gems, we must bear in mind another important characteristic of classical art—its symbolism. By this we do not mean an abstruse symbolism to express abstract ideas, by which some moderns still delight to interpret Greek art—for that is essentially un-Hellenic; but a perfectly obvious symbolism, by which a flower stands for a flowery meadow, waves for the sea, a chair for an indoor scene, a column for a house; in other words, by which a small concrete part stands for the concrete whole. We are familiar with such a shorthand method of expression even in Greek vase paintings; its advantage in the restricted space of a gem is apparent.

In the case of coins, where such symbolism is extensively used (cf. P. Gardner, The Types of Greek Coins, pp. 69–70), the interpretation is comparatively easy; for we can associate the coin with a certain city whose history is more or less known. To quote Professor Gardner (loc. cit.):

"If on the coin of Selinus, which bears as type the sacrifice to Apollo, in gratitude for the removal of a pestilence, we have in the background a crane walking away, this signifies the drying up of the marshes in which he may be supposed to have rejoiced. When we find on Arcadian coins a figure of Pan seated on rocks, we readily interpret the group as meaning that the temple of the Arcadian Pan was situated on the lofty rocks of Mount Lycaeus. If on the money of Corinth we find Aphrodite and the temple which contains her image placed on a basis, we do not hesitate to see in the basis the lofty rock of Acrocorinthus, on the summit of which her temple in fact rested."

In the gem representations, however, we have no such historical data on which to build our theories, because the

gems were made for individuals whose biographies are seldom at hand. Frequently the significance of a scene must therefore be lost to us and the little devices often added in the field of a gem (such as animals, stars, branches, crescents) have become generally meaningless now, since we have lost the background which gave them a meaning.

Gems as Seals

Besides their artistic and historical value, classical gems make a strong appeal to us through their intimate relation to the personal lives of the Greeks and Romans. Their primary object was to serve as seals, and seals in the ancient world played a very important rôle. They took the place of Yale keys and combination locks; for the Greek and Roman householder would guard against the infidelity of his slaves by placing his seal on the doors of chambers and closets in which he kept his jewelry, his secret papers, his supplies, and other precious belongings. Many ancient sealings of all periods have been found, chiefly of clay, and the ancient writers often refer to this practice. In the Thesmophoriazusae of Aristophanes (418 ff.), for instance, the women complain that the stores of meal, oil, and wine are guarded too well by their husbands' seals; and Isokrates (Orations, XVII, 33, 34) is shocked by the action of Pythodoros, who opened the voting urns, "sealed by the Prytanes and countersealed by each of the Choregoi." Again, Horace (Epistles, II, ii, 132 ff.) describes an amiable neighbor who is kind to his slaves and "does not go mad when the seal of his wine jar is broken."

Furthermore, the seal in the ancient world corresponded to a written signature today. At a time when the large majority of people were unable to write and had to depend on the services of the professional scribe, the impression of a personal seal was the only reliable identification mark.

And in the days before the handling of mail by a government postal service, such identification marks were doubly necessary, for all correspondence had to be entrusted to private carriers who might or might not be trustworthy. When Agamemnon sends a slave with a letter to his wife Clytemnestra and the slave asks him, "Yet how shall thy wife and thy daughter know my faith herein, that the thing is so?" Agamemnon promptly answers, "Keep thou this seal, whose impress lies on the letter thou bearest" (Euripides, Iphigeneia in Aulis, 156, A. S. Way's translation).

Again Theseus, on discovering the tablet fastened to his dead wife's hand, knows it is truly hers by "the impress of the carven gold," and then proceeds to "unveil the seal's envelopings" (Euripides, Hippolytus, 862). In the trial of Lentulus Sura and his accomplices for guilt in the conspiracy of Catiline they are immediately confronted with their "letters and seals" as unmistakable evidence (Cicero, Orations against Catiline, 3, III, 6, and V, 10); while Seneca bewails the wickedness of the human race which makes us put more faith in signets than in men (De beneficiis, III, 15).[1]

The seal was also used to attest a spoken message. When Deianeira sends Lichas to Herakles with the fatal robe, she gives him the impress of her signet-ring, as a token "that he will surely recognize" (Sophokles, Trachiniai, 614). And Orestes, in order to convince the doubting Elektra of his identity, shows her their father's signet-ring (Sophokles, Elektra, 1222).

Against the danger of fraud strict precautions had, of course, to be taken. We are told that Solon, as early as the sixth century, made a law forbidding gem engravers to keep copies of the seals they engraved (Diogenes Laertius,

[1]Compare also Ovid, Tristia, V, 4; Plautus, Bacchides, IV, vi, 787 ff., etc.

I, ii, ix). A safe measure was to mention the device on the signet in a separate letter. Pliny the Younger, writing from Nicomedeia to the Emperor Trajan, says that he is sending with the letter a nugget of ore from a mine in Parthia, and that the packet is "sealed with his own ring, the device on which is a quadriga" (Pliny, Letters, X, 74 [16]). And Areus, king of Lacedaemon, in a letter to the Jewish priest Osias, writes: "Demotolos will give you a letter written on a square sheet and sealed with a seal on which the signet is an eagle holding a serpent (Flavius Josephus, Antiquitates Judaicae, XII, iv [v]). Or, better still, the device to be used in the sealing was decided beforehand, as in the letter of Plautus' soldier to the slave dealer, which was sealed "with the device on which we two once agreed" (Plautus, Pseudolus, IV, ii, 40 ff.).

The danger of having one's seal fall into the wrong hands was naturally great, and could entail serious consequences. The story of Hannibal's appropriating the seal of the Roman general Marcellus and almost capturing a town in consequence is well known (cf. Livy, XXVII, 28). To forestall such deceptions it was best to have one's seal in safe-keeping before death, and either to destroy it, or to give it to a trusted friend, as Alexander did to Perdiccas (Quintus Curtius, X, v, 12, and Aemilius Probus, In Eumenen, II, 1), and Augustus to Agrippa (Dio Cassius, LIII, 30). If one had no such trusted friend, one's position was difficult. Suetonius tells that Tiberius on his deathbed pulled off his ring to give it to a bystander and after some hesitation replaced it on his finger (Suetonius, Tiberius, LXXIII, 2).

Choice of Designs on Gems

In the choice of designs for seals we have seen that the ancients drew from the prevalent artistic stock. It would

have been an alien thought to a Greek or Roman to use for his device merely his monogram, as we might nowadays. His name or initials might appear occasionally on the gem in a secondary place; but the principal design would be pictorial. And yet, though the selection was made from the general store, there must often have been a special appropriateness in the chosen device, as in the family crests or the individual book-plates of today. The choice was apparently oftenest a favorite deity, or mythological hero, or animal, or symbol; sometimes it commemorated a glorious event in the family or a personal deed of valor, or it was the portrait of an ancestor, or friend, or leader. Often, again, there would be no special relevancy—but the design would be a beautiful composition that appealed to individual taste. It is, indeed, just this element of individuality which differentiates the gems from other classical monuments and gives them much of their charm; they are not only the precious possessions of individuals employed by them for their own particular uses, but they were in most cases probably specially made for these individuals and so express their personal choice.

A number of seal devices of prominent men are described by ancient writers, and what we know of their lives and characters is often brought out in the selection of their badge. Julius Caesar, we are told, had on his seal an armed Aphrodite, which shows the importance he attached to the legend that he was a descendant of Aphrodite through Aeneas (cf. Dio Cassius, XLIII, 43). Augustus began by having a sphinx as his device, then a portrait of his great hero Alexander, and finally, when his position as Roman emperor was safely established, his own portrait (Pliny, Natural History, XXXVII, iv, and Suetonius, Augustus, L). Sulla used on his seal a representation of Jugurtha delivered to him by Bocchus (Pliny, Natural

History, XXXVII, iv). In the sarcophagus of Scipio Barbatus a gold ring was found with an engraving of a winged Victory holding a palm branch,[1] while the great Pompey's signet bore a lion holding a sword (Plutarch, Pompey, LXXX, 5) or three trophies (Dio Cassius, XLII, 18); the latter device being also used sometimes by Sulla (Dio Cassius, loc. cit.). We are told that the frog used by Maecenas was held "in great terror" by the people, since it appeared on decrees levying taxes (Pliny, Natural History, XXXVII, iv). Galba chose for his badge an ancestral seal with a dog on the prow of a ship (Dio Cassius, LI, 3); Hadrian his own portrait (Aelius Spartianus, Vita Hadriani, 26); and the decadent Commodus a portrait of his mistress Marcia as an Amazon (Aelius Lampridius, Commodus Antoninus, 11). It was considered an honor to have the portrait of a distinguished ancestor on your seal, but you were expected to live up to it. When young L. Scipio disgraced himself by coming to an election in a soiled toga, his relatives removed from his hand the ring with the head of his father, Scipio Africanus (Valerius Maximus, III, 5); and Cicero rebuked Lentulus Sura for being implicated in the Catilinarian conspiracy when he ought to have been restrained from such a crime by the image of his illustrious ancestor[2] on his seal (Cicero, Orations against Catiline, 3, V, 10). An equally natural device was the portrait of a close friend, especially during absence (Ovid, Tristia, I, vii, 5 ff.); or of a great leader, like Epicurus, whose portrait, we are told, appeared on the signets of all his followers (Cicero, De Finibus, V, 1, 3).

There were, of course, official as well as individual seals. We know that the seal of Augustus with his own portrait

[1] Now in the possession of the Duke of Northumberland at Alnwick Castle; cf. Middleton, Ancient Gems, p. 47.

[2] Cornelius Lentulus, consul B. C. 162, and *princeps senatus*.

was used by later emperors as the imperial seal of Rome (Dio Cassius, LI, 3), and we learn from Pliny that a seal with the head of Claudius was used as a sort of entrance ticket to gain admittance to the imperial presence (Natural History, XXXIII, xii). A rather picturesque as well as appropriate device was the western star selected for their public seal by the Ozolian Locrians, the most westerly tribe of the Locrians (Strabo, 416).

An engraved gem used for an official purpose is very near in character to a coin; for coins are the public counterpart, so to speak, of gems; they bear the seal of the state, while gems bear the seal of the individual. Naturally the connection between these two types of monuments must have been close, since they presented similar problems to their makers. Often we find the same motives on the coins and gems of one period; but the gems which represent individual taste show a much greater variety of subject than the coins which bear the emblems of cities. Doubtless the Greek mints were a constant source of inspiration to the gem engravers, and it is probable that sometimes the same man was master of both arts (cf. p. 39).

Gems as Ornaments

Besides serving the practical purpose of sealing, engraved gems were often used by the ancients merely as ornaments, the combination of a precious material and an artistic representation making such a use singularly appropriate. The varied colors and the glitter of the stones were, of course, to many attraction enough, so that unengraved stones were employed much more generally for this purpose than the engraved ones. But we can imagine that, to the discriminating at least, the pleasure in a beautiful engraving far outweighed the more primitive delight derived from sparkling stones.

In earlier Greek times the ornamental use of gems was reserved largely for public or religious purposes. We know, for instance, that the throne of the statue of Zeus at Olympia was "adorned with gold and precious stones, also with ebony and ivory" (Pausanias, V, 11), and that the eyes of statues were inlaid with ivory and precious stones (cf., e. g., Plato, Hippias Maior, 290, b, c). The use of gems in personal jewelry was restricted, as we know from the extant examples, in which the gold itself is worked with wonderful proficiency without any addition of precious stones. Only occasionally do we hear of their use in necklaces and earrings (Inscriptiones Graecae, II, ii, 645, 652). But when private luxury increased in Hellenistic and Roman times, and Oriental stones were made more accessible to the West through the conquests of Alexander the Great, we find gems used to decorate every conceivable object of public and private use. Gold and silver vases studded with gems were particularly favored and became almost a mania in the Roman Imperial period.[1] Though of course only few actual specimens of such costly works have come down to our times,[2] Roman literature is full of allusions to their popularity. We can faintly picture the enormous wealth in such precious material when we hear that in Pompey's triumphal procession alone, gold vases set with gems "enough for nine buffets" were carried among the spoils (Pliny, Natural History, XXXVII, vi), or when we are told that in the imperial house special servants were appointed whose sole duty it was to act as "superintendents" and "assistant super-

[1] Cf., e. g., Athenaeus, V, p. 199b; Martial, Epigrams, XIV, cviii, clx; Juvenal, V, 37 ff., etc., etc.

[2] For a few gold vases encrusted with unengraved stones, cf. S. Reinach, Antiquités du Bosphore Cimmérien, pl. XXV, 25 (found at Kertsch), and A. Odobesco, Le Trésor de Petrossa, pp. 91 ff. and plates facing pp. 90 and 94.

intendents" of "gold set with gems" (Corpus Inscriptionum Latinarum, VI, 8734–8736). Such vases would be kept in luxurious cases, sometimes also of gold and precious stones (Athenaeus, V, p. 199 f.), and when taken out for use at dinner parties would be watched by a special guardian "to count the gems and keep an eye on the guests' sharp finger nails" (Juvenal, V, 37–45).

We know to what extremes luxury in the Roman Empire could go; so we are not surprised when we read that not only all manner of jewelry[1] was set with precious stones, but many articles of apparel.[2] Lollia Paulina, the wife of Caligula, is described at quite an ordinary function as wearing on her head, her hair, her ears, her neck, her arms and fingers, emeralds and pearls valued at about $143,500 (quadringenties sestertium).[3] Women were particularly fond of pearls, wearing sometimes two or three in their ears so that they rattled one against the other.[4] We know that Julius Caesar gave a pearl to Brutus' mother valued at about $246,000 (sexagiens sestertium).[5] Caligula appeared in public with bejeweled cloaks and bracelets[6] and gave a necklace set with precious stones to his favorite horse.[7] Both he and Elagabalus were fond of wearing gems on their shoes.[8] The idea of engraved gems on shoes

[1] Cf., e. g., Virgil, Aeneid, I, 654–655; Pliny, Natural History, XXXVII, vi; Suetonius, Caligula, LV, 3, and LII, 1; Martial, XI, xlix (1).

[2] Cf., e. g., Virgil, I, 647–652; Athenaeus, V, p. 200 b.

[3] Pliny, Natural History, IX, lviii. The sestertius was worth about 4.1 cents up to the time of Augustus; later, about $\frac{1}{8}$ less. The purchasing power of the Roman sum would, however, be much more than an equivalent number of dollars today.

[4] Pliny, Natural History, IX, lvi.

[5] Suetonius, Julius Caesar, L.

[6] Suetonius, Caligula, LII, i.

[7] Suetonius, Caligula, LV, 3.

[8] Cf., e. g., Pliny, Natural History, XXXVII, vi.

appealed even to the Roman sense of humor and it was considered a joke that you were supposed to appreciate the carvings of the best artists on Elagabalus' feet (Aelius Lampridius, Vita Elagabali, 23).

Besides personal apparel, we hear of couches,[1] tripods,[2] household utensils,[3] garlands,[4] arms and armor,[5] musical instruments,[6] and even walls[7] profusely ornamented with precious stones. The object of such decoration was no longer art but a mere vulgar display of opulence. To have your portrait made of pearls and carried in triumphal procession, like Pompey the Great,[8] is a typical instance of such extravagant bad taste.

Roman fashion in ring-wearing passed through several interesting stages. During the Republic the use of a ring was more or less practical, to serve as a setting for a seal,[9] as a token of betrothal,[10] and so forth. The common material for such rings was iron. To wear a gold ring was a mark of rank or merit.[11] In the Roman Empire, however, this privilege was gradually extended to persons of inferior rank, such as freedmen, at first with reserve, then more and more freely, until by the time of the later em-

[1] Cf., e. g., Lucan, Pharsalia, X, 122.

[2] Cf., e. g., Athenaeus, V, p. 199 d.

[3] Cf., e. g., Lucan, Pharsalia, X, 122.

[4] Cf., e. g., Athenaeus, V, p. 202 d.

[5] Cf., e. g., Virgil, Aeneid, IV, 261, and Athenaeus, V, p. 202 e.

[6] Cf., e. g., Lucian, Πρὸς τὸν ἀπαίδευτον, 8, where we hear of a man going to Delphi to take part in a musical contest with a kithara made of pure gold and set with different colored gems.

[7] Cf., e. g., Lucan, Pharsalia, X, 111–122.

[8] Cf. Pliny, Natural History, XXXVII, vi.

[9] Macrobius, Saturnalia, VII, xiii, 12.

[10] Isidorus, Origines, XIX, 32.

[11] Pliny, Natural History, XXXIII, iv, and Appian, Roman History, VIII, 104.

perors practically everyone except a slave was allowed to wear a gold ring.[1]

The number of rings worn was equally on an ascending scale. We are told that Crassus (B. C. 53) was one of the first to show himself with two rings.[2] In Horace's time three on one hand was considered a large number.[3] Later more and more were worn, some people putting rings on all fingers and sometimes several on one finger, using all three joints.[4] Quintilian recommends orators not to wear too many and not to wear them above the second joint;[5] and Juvenal (I, 28) and other satirists ridicule young men who change rings according to the seasons, or who wear rings whose size and weight are better adapted for their legs than their fingers.[6]

Gems as Amulets

In addition to serving as seals and as ornaments, gems in ancient times played an important rôle as objects supposed to have curative and protective power. Even nowadays the belief in the magical properties of certain stones is still prevalent with many people; so that we can easily understand how in a less scientific age such ideas were both wide-spread and deep-rooted. We have abundant evidence for this both for Greek and Roman times. Aris-

[1] Cf. Macrobius, Saturnalia, VII, xiii, 12. In spite of this it is probable that iron remained throughout the common material for rings; at least this would account for the fact that many more seals than rings have been preserved—for iron corrodes and gradually disappears.

[2] Cf. Isidorus, Origines, XIX, 32.

[3] Cf. Horace, Satires, II, vii, 8 f.

[4] Martial, XI, lix; V, xi; V, xii; Isidorus, Origines, XIX, 32; and Pliny, Natural History, XXXIII, vi. Seneca, Naturales Quaestiones, VII, 31, 2.

[5] Quintilian, Institutio Oratoria, XI, 3, 142.

[6] Martial, XI, xxxvii.

tophanes speaks of the "medicinal ring" which druggists evidently sold cheap to their clients in the place of drugs (Plutus, 883 f.). Such rings, we are told, could avert the evil eye and guard against snakes (Scholia to Aristophanes, Plutus, 883-884). The learned Pliny in the thirty-sixth and thirty-seventh books of his Natural History quite seriously gives us a long account of the magical properties of stones.

The diamond, he says, cures insanity and vain fears, and prevents poisons from harming (XXXVII, xv, 4); the amethyst prevents drunkenness; if engraved with the name of the sun or moon and hung around the neck with hairs of a cynocephalus or swallow's feathers, it is an antidote for poisons, gives right of access to kings, and averts hail and locusts (XXXVII, xl). An emerald engraved with an eagle does the same (Pliny, loc. cit.); a certain kind of agate is beneficial against bites of spider and scorpion (XXXVII, liv, 10). Hematite is good for the eyes and liver, gains requests addressed to kings, and is useful in lawsuits (XXXVII, lx); mixed with juice of pomegranate it cures those who vomit blood (XXXVI, xxxvii, 20). Sideritis increases anger between parties to a lawsuit (XXXVII, lxvii); and so on, through a long list. There certainly were compensations in an unscientific age when you could believe such entertaining things.

Appreciation of Gems

It is interesting to review briefly the estimation in which gems have been held both in antiquity and in more recent times. Appreciation was naturally highest when the artistic side was emphasized, less so when the practical or magical qualities were the chief interest. For the earlier epochs our information is not very full; but enough to show that a fine gem ranked with the highest works of art. Herodotos (III, 40 and 41) tells us in one of his most dra-

matic anecdotes that the tyrant Polykrates was advised by Amasis, king of Egypt, to forestall the gods' envy at his good fortune by casting away his most valued possession. "Take thought and consider, and that which thou findest to be most valued by thee, and for the loss of which thou wilt most be vexed in thy soul, that take and cast away in such a manner that it shall never again come to the sight of men." And Polykrates chose among his many treasures his signet "enchased in gold and made of an emerald stone, the work of Theodoros, the son of Telecles of Samos," and threw it into the sea; and "when he came to his house he mourned for his loss." How the stone afterwards turned up in the belly of a fish is a familiar story. The incident, imaginary or not, clearly shows the value placed on a good gem.[1]

In the fifth and fourth centuries B. C. when engraved gems reached their highest artistic level, they also had of course a very discriminating public. In the treasure lists of temples[2] (the Greek equivalents of modern museums) seals are frequently mentioned as gifts of devotees. The form in which such offerings are listed is generally ὄνυξ (or whatever the stone may be) τὸν δακτύλιον χρυσοῦν (or ἀργυροῦν) ἔχων, "an onyx having a gold (or silver) ring" —an interesting commentary on the importance of the seal compared with the setting, and very appropriate when we remember the size of fifth-century stones and their plain swivel hoops. In a Delian inventory of the third century (c. 279 B. C.)[3] the order is reversed, the expression

[1] The unengraved sardonyx displayed in Rome in Pliny's time as Polykrates' stone (Natural History, XXXVII, iv), shows that Roman dealers even then could count on a credulous public.

[2] E. g., of the Parthenon and of the Hekatompedon cf. Corpus Inscriptionum Graecarum, II, ii, 645, 646, 649, 652, 654, 751, 758, 835.

[3] Inscriptiones Graecae, XI, ii, 199 B. v. 18.

being δακτύλιος χρυσοῦς ἀνθράκιον ἔχων, "a gold ring having a carbuncle," indicating a change both in point of view and in fashion of ring setting (cf. p. 60).

Alexander the Great would allow his portrait to be worked on gems only by Pyrgoteles (Pliny, Natural History, XXXVII, iv), presumably the best engraver of his time—a sign that good workmanship was appreciated.

In the strenuous days of the upbuilding of Rome's power, art played a secondary rôle and the gems served a useful rather than an aesthetic purpose. But in late Republican and early Imperial times, when Greek influence had taught the Romans the value of art, gem collecting became a passionate pursuit. Wealthy men vied with one another in procuring fine specimens and paid enormous prices for them. The keenness of this rivalry can be gauged by the story that the senator Nonius was exiled from Rome because he refused to give a certain gem (valued at 20,000 sesterces, about $82,000) to Marc Antony (Pliny, Natural History, XXXVII, xxi). Public-spirited men, then as nowadays, after having formed their collections, would present them to the people and deposit them in the temples for all to enjoy. Scaurus, the son-in-law of Sulla, is said to have been the first Roman to have a "cabinet" of gems (Pliny, Natural History, XXXVII, v). Pompey placed in the Capitol the famous collection of Mithridates, part of his eastern spoils (Pliny, loc. cit.). Julius Caesar was an eager and discriminating collector, especially keen to obtain gems by old engravers (Suetonius, Julius Caesar, xlvii). We are told that he deposited as many as six cabinets (*dactyliothecae*) in the temple of Venus Genetrix (Pliny, loc. cit.). Marcellus, the son of Octavia, also dedicated his gem collection in the temple of Apollo Palatinus, perhaps mindful of the example of his

illustrious ancestor, who stripped Syracuse "of the most beautiful of the dedicatory offerings" in order to introduce among his countrymen a taste for "the graceful and subtle art" of the Greeks.

After the first century A. D. interest in gem engraving as an art waned. The gems were still employed as seals and amulets, but there was no longer an appreciation of workmanship—with the lamentable results that we see in the engravings of the period (cf. e. g. Nos. 344–401 in this catalogue).

Though the production of classical gems ended with the break-up of the Roman Empire in the fifth century A. D., their history continues; for they have exercised a great influence on later generations. In the Middle Ages the high estimation in which they were held is clearly seen by their insertion as ornaments in precious Christian reliquaries; but this esteem was not accompanied by good judgment, for the gems are generally of poor quality. In the Renaissance, however, the case was different. Enthusiasm for Greek and Roman art was combined with a fine critical faculty, and not only were ancient gems ardently collected for their art value, but a spirited production of contemporary work was thereby stimulated. A good illustration of the value placed on ancient gems at this time is the much-quoted story of Paul II, who offered to build the city of Toulouse a new bridge in exchange for a large antique cameo in its possession (now in Vienna, cf. Furtwängler, Antike Gemmen, pl. lvi), and whose offer was declined.

The Renaissance gem engravers, though clearly influenced by classical work and often reproducing the same subjects, almost always show a marked character of their own. In the eighteenth and early nineteenth centuries—the second great period of post-classical gem engraving—

admiration for the antique was equally great, but, being unaccompanied by originality, resulted in very close imitation of ancient models. Many famous collections of ancient gems were formed by eager patrons who spared neither time nor money in their pursuit; and these collections were published in sumptuous volumes with finely etched illustrations by famous artists. Enthusiasm for the beauty of the antique could not have been more ardent or in a manner more sincere; and yet it suffered from a fatal defect—it was uncritical. The result was that practically nobody, either collector or engraver,[1] was able to differentiate genuine ancient work from contemporary imitation. Every collection became flooded with forgeries, and the forgers grew bolder and bolder, until the whole fabric collapsed with the scandal of the Poniotowski Collection in 1840.[2] When people's eyes were at last opened to the deceit that had been practised, their faith was undermined and their desire for gem collecting ceased.

It is in comparatively recent times that interest in ancient gems has been revived, due chiefly to the fact that the knowledge of the subject now rests on firmer foundations. During the second half of the nineteenth century the study of classical art underwent a great change—it became scientific. From being a recreation practised by wealthy dilettanti it has become the profession of scholars. This does not mean that appreciation of beauty has become secondary to historical and archaeological research. Quite the contrary. It means that scientific approach, together with the greatly increased material at our dis-

[1] Natter, in his Traité de la méthode antique de graver en pierres fines (1754), calls several stones ancient which could only have been made by his own contemporaries!

[2] For an account of this dramatic story cf. S. Reinach, Pierres gravées, pp. 151 ff.

posal (derived from the excavations of the last fifty years), has enabled us to emerge from a mass of fanciful theories and to build up a history of classical art—incomplete as yet, it is true—but resting on sound foundations. Within this new structure we have learned to differentiate styles, assign periods, and interpret subjects, not according to our own imagination, but as closely as we can in the ancient spirit. For the difference is just this: whereas the eighteenth-century student looked at an ancient work subjectively, interested more in the thoughts suggested to him by a rather superficial contact with the original, we now view it objectively, studying it minutely in every detail and losing ourselves completely in it. In other words, while they spoke to the work of art, we let the work of art speak to us. The difference in the two points of view is seen in our respective publications. In the handsome eighteenth-century catalogues of ancient gems, these little monuments are elaborately published, each gem beautifully engraved on a separate plate, with the descriptive text finely printed. But the gems are valued often less for what they really are than for what they might suggest of lost paintings or sculptures. Genuine examples are mixed with forgeries in a manner showing complete absence of a discriminating appreciation. The discussion of subjects and periods is based on so little knowledge that the text is now almost worthless. And even the plates, beautiful as many are as etchings, are too inaccurate as illustrations to serve as an estimate of the originals. There could not be a greater contrast, in fact, between these books and our standard work of today—Furtwängler's Antike Gemmen. Here we have a clear exposition of the history of gems, enabling the reader to obtain an idea of the evolution of this art, as well as to give each individual gem its place historically and artistically; while

in the identification of subjects the attempt is made everywhere to penetrate as much as possible the intention of the artist—to view the gem with Greek instead of modern eyes. The illustrations are mechanical photographic reproductions, not beautiful in themselves, but reproducing in an accurate manner the beauty of the originals, and thus a trustworthy basis for study and appreciation.

Gem Engravers

In almost every art, ancient and modern, there are a few prominent artists who stand out as the leaders of their profession. Contemporary writings tell us of their fame, or their works are known by their signatures. Both these sources of information are available in regard to gem engravers. Greek and Latin writers mention the names of several artists in that field, and many more are known from signed works. But rarely are several gems by the same artist preserved and rarer still is a name both recorded in literature and found on a gem; so that in only a few cases can we form any clear idea of the stylistic development, personality, or exact dating of these engravers.

The greatest of the ancient gem engravers of whom we have any knowledge is undoubtedly Dexamenos of Paros, of the fifth century B. C., by whom we are fortunate in having four signed works (see below). Several other gems have been assigned to him on stylistic grounds (Furtwängler, Antike Gemmen, III, 137 and 139). He is distinguished for his delicacy of line, finish of detail, and dignity of conception. In fact, Dexamenos is in the field of gem engraving what Pheidias is in Greek sculpture, Polygnotos in Greek painting, and Evainetos in Greek coinage. His work represents the high-water mark of achievement.

We know that Alexander the Great allowed only Pyrgo-

teles to engrave his head on gems (see below). To obtain such a privilege he must have been the chief man of his craft at the time. Unfortunately, none of his works is preserved, but it is possible that of the many Alexander heads on gems a few reflect his style (cf., e. g., Furtwängler, Antike Gemmen, pls. xxxi, 17, 19, 20, and xxxii, 1–9, 13).

Another gem engraver who deserves special mention is Dioskourides, who is both recorded in literature as the maker of Augustus' seal, and whose signature appears on several extant stones. His work is among the best that the Graeco-Roman period has produced in any field, ranking high in finish and in design, and yet, like all art of this epoch, eclectic and unoriginal.

In judging the signatures of artists on gems, we must bear in mind that a name inscribed on a gem, besides referring to the maker of the design, can denote the owner of the seal, or be explanatory of the figure represented. A signature can generally be differentiated from other inscriptions by its inconspicuous character. It did not form part of the composition but was added to the finished design; while the owner's name would naturally be an important part of a personal seal, and therefore occupied a prominent place. The artist's name appears either in the nominative with or without ἐποίει, "made it," or in the genitive with ἔργον, "the work of," understood. Rarely the name of the father is added, and sometimes the name of the country. Generally the inscription reads from left to right in the impression, but especially in the earlier period the contrary also occurs.[1]

Both in the Renaissance and in the eighteenth and nineteenth centuries an ancient gem with an artist's signature

[1] For further epigraphical details of the inscriptions on gems in different periods cf. Furtwängler, Jahrbuch des archäologischen Instituts, 1889, pp. 77 ff.

was highly prized. The natural consequence was that unscrupulous forgers added such signatures both on genuine ancient gems and on their own works. As these signatures are sometimes very well cut, they have created great confusion for collectors and experts. It must also be remembered that the engravers of the eighteenth and nineteenth centuries were in the habit of signing their names on their own works in Latin or Greek characters, so that familiarity with their names is important.

The following lists may be helpful to collectors in identifying signed gems.[1]

I ANCIENT GEM ENGRAVERS MENTIONED IN LITERATURE

ENGRAVER	REFERENCE
Apollonides	Pliny, Natural History, 37, 8
Cronius	" " " 37, 8
Dioskourides	" " " 37, 8
Official engraver of Augustus, famous for his portrait of Augustus	Suetonius, Octavius, chapter 50
Mnesarchos of Samos Father of the philosopher Pythagoras; VI century B. C.	Diogenes Laertius, VIII, 1
Pyrgoteles Official engraver of Alexander the Great	Pliny, Natural History, 37, 4
Theodoros of Samos Maker of ring of Polykrates; VI century B. C.	Herodotos, III, 40 and 41
Tryphon Made a representation of Galene on an Indian beryl	Greek Anthology, IX, 544

[1]Lists I, II, III, and IV are compiled from Furtwängler's valuable articles on this subject, Studien über die Gemmen mit Künstlerinschriften, in Jahrbuch des archäologischen Instituts, 1888, pp. 105 ff., 193 ff., and 1889, pp. 46 ff., with a few additions. List V is taken from Dalton, Catalogue of the Engraved Gems of the Post-Classical Period in the British Museum, pp. xlviii ff., also with a few additions.

II ANCIENT GEM ENGRAVERS KNOWN BY THEIR SIGNATURES

VI–V CENTURIES B. C., ARCHAIC PERIOD

ENGRAVER	WORK[1]	PUBLISHED
Aristoteiches (Perhaps owner's, not artist's name)	Lioness	Furtwängler, Ant. Gemmen, pl. viii, 43
Epimenes	Youth with horse	" " " " ix, 14
Semon	Woman at fountain	" " " " viii, 28
Syries	Lyre-player	" " " " viii, 11

V CENTURY B. C.

Athenades	Scythian	Furtwängler, Ant. Gemmen, pl. x, 27
Dexamenos of Chios	Woman with maid	" " " " xiv, 1
	Heron	" " " III, p. 137, fig. 94
	Flying heron	Furtwängler, Ant. Gemmen, pl. xiv, 4
	Portrait of man	" " " " xiv, 3
Pergamos	Youth with Phrygian cap	" " " " xiii, 2

IV CENTURY B. C.

Olympios	Eros shooting an arrow	Furtwängler, Ant. Gemmen, pl. xiv, 8
Onatas (?) (spelling uncertain)	Nike erecting a trophy	" " " " xiii, 37
Phrygillos	Eros	" " " " xiv, 6

HELLENISTIC PERIOD

Agathopus	Portrait of man	Furtwängler, Ant. Gemmen, pl. xxxiii, 9
Apollonios	Portrait of man	Furtwängler, Ant. Gemmen, pl. lxiii, 36
Athenion	*Contest of Zeus and Giants	" " " " lvii, 2
	*Chariot	" " " III, p. 158, fig. 110

[1] The works marked with an asterisk are cameos, the others intaglios.

ENGRAVER	WORK[1]	PUBLISHED
Boethos	*Philoktetes	Furtwängler, Ant. Gemmen, pl. lvii, 3
Daidalos	Portrait of man	A. de Ridder, Catalogue de la Collection de Clercq, VII, 2, No. 2854
Gelon	*Aphrodite	Furtwängler, Ant. Gemmen, pl. lxvi, 4
Herakleidas	Portrait of man	" " " " xxxiii, 15
Lykomedes	Portrait of Berenike I as Isis	Furtwängler, Ant. Gemmen, pl. xxxii, 31
Nikandros	Portrait of woman	Furtwängler, Ant. Gemmen, pl. xxxii, 30
Onesas	Athena	Furtwängler, Ant. Gemmen, pl. xxxiv, 43
	Muse	Furtwängler, Ant. Gemmen, pl. xxxv, 23
	Head of Herakles	Furtwängler, Ant. Gemmen, pl. xxxv, 26
Pheidias	Youth putting on a greave	Furtwängler, Ant. Gemmen, pl. xxxiv, 18
Philon	Portrait of man	Furtwängler, Ant. Gemmen, pl. xxxiii, 13
Protarchos	*Eros riding on lion	Furtwängler, Ant. Gemmen, pl. lvii, 1
	*Aphrodite	Furtwängler, Ant. Gemmen, III, p. 447, fig. 230
Skopas	Portrait of man	Furtwängler, Ant. Gemmen, pl. xxxiii, 8
	Woman bathing	Furtwängler, Ant. Gemmen, pl. l, 13
Sosis	*Herakles and Centaur	Furtwängler, Ant. Gemmen, pl. lxv, 11

GRAECO–ROMAN PERIOD

Agathangelos	Portrait of Sextus Pompeius	Furtwängler, Ant. Gemmen, pl. xlix, 26
Agathemeros	Head of Sokrates	" " " " l, 2
Anteros	Herakles and Bull	" " " " xlix, 13
Apollonios	Artemis	" " " " xlix, 8
Aspasios	Athena	" " " " xlix, 12

[1]The works marked with an asterisk are cameos, the others intaglios.

ENGRAVER	WORK[1]	PUBLISHED
Aspasios	Dionysos	Furtwängler, Ant. Gemmen, pl. xlix, 15
	Fragment	" Jahrbuch des Instituts, 1888, pl. 10, 9
Aulos	Nymph	Furtwängler, Ant. Gemmen, pl. xlix, 31
	Aphrodite	" " " " xlix, 17
	Head of Satyr	" " " " xlix, 23
	Eros	" " " " xlix, 27
	*Eros	" " " " lvii, 9
	Athlete	" " " " l, 8
	Quadriga	" Jahrbuch des Instituts, 1888, pl. 3, 11
	Horseman	Furtwängler, Jahrbuch des Instituts, 1888, pl. 10, 23
	Poseidon and Amymone	Furtwängler, Jahrbuch des Instituts, 1889, pl. 2, 3 and 4
Dalion	Head of youth	Furtwängler, Ant. Gemmen, pl. xlix, 3
	Nereid	" " " " xlix, 30
Diodotos	Head of Medusa	" Jahrbuch des Instituts, 1889, pl. 2, 6
Dioskourides	Diomedes	Furtwängler, Ant. Gemmen, pl. xlix, 1
	Hermes	" " " " xlix, 6
	Hermes	" " " " xlix, 10
	Io	" " " " xlix, 9
	Demosthenes	" " " " xlix, 7
	*Herakles	" " " " lii, 5
	*Fragment	" " " " lvii, 8
	Achilles	" " " III, p. 356, fig. 197
Epitynchanos	Portrait of Germanicus (?)	Furtwängler, Jahrbuch des Instituts, 1888, pl. 11, 1
Euodos	Portrait of Julia Titi	Furtwängler, Antike Gemmen, pl. xlviii, 8
Eutyches (son of Dioskourides)	Athena	Furtwängler, Ant. Gemmen, pl. xlix, 11
Felix	Odysseus and Diomedes	" " " " xlix, 4
Gaios	Head of dog Sirius	" " " " l, 4

[1]The works marked with an asterisk are cameos, the others intaglios.

ENGRAVER	WORK[1]	PUBLISHED
Gnaios	Herakles	Furtwängler, Ant. Gemmen, pl. xlix, 20
	Diomedes	" " " " xlix, 2
	Muse	" " " " xlix, 28
	Athlete	" " " " l, 9
	Portrait of woman	Our No. 218
Herophilos (son of Dioskourides)	Portrait of Tiberius	Furtwängler, Ant. Gemmen, III, p. 319, fig. 162
Hyllos (son of Dioskourides)	*Satyr head	Furtwängler, Ant. Gemmen, pl. lii, 2
	Theseus	" " " " xlix, 21
	Head of Apollo	" " " " xlix, 29
	Portrait of a barbarian	" Jahrbuch des Instituts, 1888, pl. 10, 2
Kleon	Head of Amazon	Furtwängler, Ant. Gemmen, pl. lxi, 37
	Apollo	" " " II, p. 276
Koinos	Youth with dog	" Jahrbuch des Instituts, 1888, pl. 10, 20
Lucius Λεύκιος	Chariot	Furtwängler, Jahrbuch des Instituts, 1888, pl. 10, 25
Mykon	Muse	Furtwängler, Antike Gemmen, pl. l, 14 For a later copy of a lost portrait by Mykon, cf. Furtwängler, Jahrbuch des Instituts, 1888, pl. 10, 22
Pamphilos	Achilles	Furtwängler, Ant. Gemmen, pl. xlix, 18
Philemon	Theseus	" " " " xlix, 22
Polykleitos	Diomedes	" Jahrbuch des Instituts, 1888, pl. 8, 28
Quintus, brother of Aulos (Κοίντος)	Fragment	Furtwängler, Jahrbuch des Instituts, 1888, pl. 10, 19
Rufus	*Nike with quadriga	Furtwängler, Ant. Gemmen, pl. lvii, 6
Saturninus	Portrait of Antonia	" Jahrbuch des Instituts, 1888, pl. 11, 3
Skylax	Satyr	Furtwängler, Ant. Gemmen, pl. xli, 26
	*Eros	" " " " lvii, 10
Solon	Head of Medusa	" " " " xl, 18

[1]The works marked with an asterisk are cameos, the others intaglios.

ENGRAVER	WORK[1]	PUBLISHED
Solon	Nymph	Furtwängler, Ant. Gemmen, pl. xxxvi, 30
	Diomedes	Furtwängler, Ant. Gemmen, pl. xlix, 5
	Herakles	" " " III, p. 354, fig. 196
	Eros	Stosch, Gemmae antiquae caelatae, pl. 64
Sosos or Sosokles	Head of Medusa	Furtwängler, Ant. Gemmen, pl. xlix, 14
Sostratos	Nike sacrificing bull	" " " " xlix, 19
	*Eos in chariot	" " " " lvii, 5
	*Eros with chariot drawn by two panthers	" " " " lvii, 7
Teukros	Herakles and nymph	" " " " xlix, 25
Tryphon	*Wedding of Eros and Psyche	" " " " lvii, 11
..midias	*Griffin	" " " " lvii, 4

III NAMES OF GEM ENGRAVERS (LARGELY SPURIOUS) FREQUENTLY USED BY FORGERS SOMETIMES ON GENUINE STONES

Aetion, Agathemeros, Ammonios, Apollonides, Axeochos, Epitonos, Glykon, Heius, Hellen, Hellenios, Hermaiskos, Karpos, Kronios, Neisos, Pergamos, Seleukos, Skopas, Thamyras.

IV NAMES KNOWN TO US AS ANCIENT OWNERS USED BY FORGERS TO SIGNIFY ENGRAVERS

Admon, Allion, Alpheos, Nicomacus, Pharnakes.

V GEM ENGRAVERS OF THE EIGHTEENTH AND NINETEENTH CENTURIES WITH THEIR SIGNATURES

Amastini, A..... AMASTINI
Later XVIII century

[1]The works marked with an asterisk are cameos, the others intaglios.

Unknown..... 1725	M. ASCHARI
Bernabè, F..... XVIII century.	B. Φ. E. BEPNABE ETTOIEI BHPNABH ETTOIEI ΦΕΛΙΞ
Becker, P. C..... 1675–1743	P. C. B. D. BECKER
Brown, William..... 1748–1825 and Brown, Charles (brother of William)	BROWN W. BROWN C. BROWN W. BROWN, C. BROWN W. BROWN, C. BROWN INV.
Burch, Edward..... d. 1814	BURCH BVRX
Cades, T..... Late XVIII and early XIX centuries	CADES
Cerbara, N..... Early XIX century	CERBARA
Costanzi, Carlo..... 1703–1747	CAVALIERECARLOCOSTANSI EQVES COSTANSI K. KOCTANCI
Ghingi, F..... XVIII century	ΓINΓIOC ЄTTOIЄI
Gibbon..... Later XVIII and early XIX centuries	GIBBON
Girometti, G..... 1780–1851	GIROMETTI ΓIPOMЄTTOY

Guay, J. 1711–1793 (?)	GUAY F. GUAY
Jacobson, A. XIX century	JACOBSON F.
Manson XVIII or early XIX century	MANSON
Marchant, N. 1755–1812	MARCHANT N. MARCHANT MARCHANT FECIT ROMAE ΜΑΡΧΑΝΤ ΕΠΟΙΕΙ
Morelli, N. 1739–1835	MORELLI
Natter, J. L. 1705–1763	L. N. L. NATTER ΝΑΤΤЄΡ ΕΠΟΙΕΙ ΝΑΤΤΕΡ ΕΠΟΙΕΙ ΥΔΡΟΥ
Passaglia XVIII century	ΠΑΖΑΛΙΑ ΠΑΖΑΛΙΑꞒ
Pichler, Anton 1697–1779	Α.Π. ΠΙΧΛЄΡ ΑΝΤΟΝΙΟΥ ΠΙΧΛΗΡΟꞒ PICHLER. F. A. P. F.
Pichler, Giovanni (son of Anton) 1734–1791	ΠΙΧΛЄΡ ΠΙΧΛЄΡ ЄΠΟΙЄΙ
Pichler, Luigi (son of Anton) 1773–1854	Λ.Π. Λ. ΠΙΧ. Λ.ΠΙΧΛЄΡ ΠΙΧΛЄΡ

Rega. . . . . 1761–1833 (?)	ΡΕΓΑ
Rosi, G. . . . . XVIII century	ΙΕΡ. ΡΟCΙ ΙΕΡ. Ο. ΡΟϹΙΟC
Santarelli. 1759–1826	SANTARELLI
Siries, L. . . . . Middle of XVIII century	L. S. L. SIRIES LOVIS SIRIES
Sirleti, Flavio. . . . . d. 1737	Φ. Ϲ. ΦΛΑΒΙΟΥ ΚΑΡΤΤΟΥ (conjecturally assigned to Sirleti)
Sirleti, Francesco (son of Flavio). .	FRAN. SIRLETI ΦΡΑΓΚ. ϹΙΡΛΗΤΟϹ Τ. Φ. Ϲ.
Torricelli. . . . . XVIII century	ΤΟΡΡΙΚЄΛΛΙΟC ΤΟΡΡΙΚЄΛΛΙΟC ЄΠΟΙЄΙ
Tuscher, Marc. . . . . XVIII century	MΑΡΧΟC
Vernon. . . . . Late XVIII and early XIX centuries	VERNON F.
Walther (?). . . . . Late XVIII century	ΟVΑΛΘЄΡ
Weber, L. M. . . . . XVIII century	L. M. V.
Wray, R. B. . . . . About 1770	ΟΥΡΑΙΟϹ ЄΠΟΙЄΙ

Forgeries

The problem of differentiating between a genuine work and a forgery confronts the archaeologist in every branch of classical art, but nowhere is this question so difficult of settlement as in engraved gems. First of all, there are no decisive technical criteria. The stones used in antiquity are practically the same as those in modern use, and the methods of engraving employed in ancient and modern periods are likewise the same.[1] Moreover, a gem remains unaltered by age, it acquires no patina or incrustation or iridescence,[2] the only appreciable change being that the surface sometimes becomes slightly worn and covered with little scratches. But as ancient gems were often repolished in later times and modern gems can be artificially scratched,[3] such evidence helps in neither way. Even when a stone is in its original mount, this is no decisive proof of the antiquity of the design, as ancient gems were sometimes partly drilled out and re-engraved.

Stylistic criticism is also confronted with unusual difficulties in this field. For in the eighteenth and nineteenth centuries we have the rare phenomenon of eminent artists willing and able to copy directly the products of an earlier age. Such imitations were, moreover, made on a large scale to supply a wide-spread demand, and are therefore not isolated products but exist in large quantities. Where such copying from ancient gems is free, detection is easy

[1] Cf. Natter, Traité de la méthode antique de graver en pierres fines (1754).

[2] Except of course the glass pastes.

[3] Cf. O. M. Dalton, Post-Classical Gems in the British Museum, p. lxvi, and Middleton, The Engraved Gems of Classical Times, p. 101, on the ingenious methods employed to produce such scratches; one of the most efficacious is supposed to be to cram the newly cut gem down a turkey's throat, and leave it for a few days to be shaken up with the bits of stone and gravel which are contained in the turkey's craw!

enough, for the spirit of the antique and of the eighteenth century are so fundamentally different that almost invariably we find obvious differences in expression, in pose, in composition, or in treatment. Where the copying is close, however, a real problem confronts us. There are certain gems about which even trained archaeologists will always disagree. Nevertheless, the really doubtful cases are comparatively rare. The eighteenth-century engraver had too little real knowledge of ancient art, and was too strongly influenced by his own outlook, not almost unconsciously to modify what he was copying—and his variation is our clue. An impossible costume, a strange headdress, unstructural modeling, a stilted pose, a wrong attribute, a faulty inscription, some mistake somewhere, almost always gives the forger away.[1]

Ability to detect such forgeries rests therefore on an eye trained by long familiarity with genuine works, as well as on a thorough knowledge of archaeology, which teaches us what is possible and what is impossible in ancient art. This valuable faculty can naturally be acquired only gradually, and we may add that the dangers of too great credulity and too great skepticism are about equal. In passing judgment on a gem it may be well to remember the golden rule in art criticism—that the defendant should be held innocent until proved guilty.

The Technique of Gem Engraving

Only soft stones and metals can be worked free hand with cutting tools; the harder stones require the wheel technique. This technique was known to the Minoans, who learned it perhaps from the Babylonians, by whom it

[1] An examination of our pseudo-classical gems and the reasons assigned in the descriptions for their modern date may help the reader to see what obvious clues will generally guide such decisions.

was practised at least as early as 1500 B. C. The method of work of the ancients seems to have been very similar to that in use today, to judge by the references we have to this work in classical literature,[1] by an examination of the stones themselves,[2] and by the scanty evidence of actual representations of gem engravers.[3] By this method the

[1] The most important are:

Pliny, Natural History, XXXVII, 76: Tantaque differentia est, ut aliae ferro scalpi non possint, aliae non nisi retuso, verum omnes adamante. Plurimum vero in his terebrarum proficit fervor. "There is such a difference in the hardness of gems that some cannot be engraved with an iron tool, others only with a blunt graver, but all may be cut with the diamond. The heat of the drill is of great assistance in engraving." By heat Pliny must of course mean the rapid rotation of the drill (at least if he knew what he was talking about).

XXXVII, 15: Et adamas cum feliciter rumpere contigit, in tam parvas frangitur crustas ut cerni vix possint. Expetuntur a scalptoribus ferroque includuntur, nullam non duritiam ex facili cavantes. "And when a diamond by good luck happens to break, it separates into particles so small that they can hardly be seen. These are in great request among engravers, who set them in iron and by this means are able to hollow out any hard surface with ease."

Theophrastus, De lapidibus, I, 5:—γλυπτοὶ γὰρ ἔνιοι, καὶ τορνευτοὶ καὶ πριστοί· τῶν δὲ οὐδὲ ὅλως ἅπτεται σιδήριον· ἐνίων δὲ κακῶς καὶ μόλις. "There are some stones which can be engraved, others which are worked by the aid of the drill, still others which can be sawn; upon some a steel tool makes no impression; upon others again only slightly and with great effort." VII, 41: ἔνιοι δὲ λίθοι καὶ τὰς τοιαύτας ἔχουσι δυνάμεις, εἰς τὸ μὴ πάσχειν, ὥσπερ εἴπομεν, οἷον, τὸ μὴ γλύφεσθαι σιδηρίοις, ἀλλὰ λίθοις ἑτέροις γλύφονται.

ὅλως μὲν ἡ κατὰ τὰς ἐργασίας καὶ τῶν [μειζόνων] λίθων πολλὴ διαφορά. Ἄλλοι πριστοὶ γὰρ, οἱ δὲ γλυπτοὶ καθάπερ ἐλέχθη, καὶ τορνευταὶ τυγχάνουσι, ... οἱ δὲ σιδηρίοις μὲν γλύφονται ἀμβλέσι δέ.

"There are some stones which have the property, as I have said, of resisting an iron graver, but may be engraved by means of other stones. And in general there is a great difference between even the . . . stones in the manner of working them, for some may be cut by the saw, some engraved as has been described, and some worked with the drill. . . . Some may be engraved with an iron tool, but it must be dull."

[2] Cf., besides cut on p. liii, our Nos. 65–69.

[3] Cf., e. g., the gem figured in Middleton, The Engraved Gems of Classical Times, p. 105, fig. 21.

EIGHTEENTH-CENTURY ENGRAVER AT WORK
FROM MARIETTE, PIERRES GRAVÉES

stones are worked with variously shaped drills which are made to rotate by the help of the wheel. The cutting is not done by the drills, which are of comparatively soft metal (they are now of iron, not steel, and in Mycenaean times at least must have been of bronze or copper), but by the powder which is rubbed into the stone with the drill. This is nowadays the diamond powder, mixed with oil. What it was in ancient times is not certain, as we do not know how early the diamond became known. It was certainly familiar to the Romans, as it is mentioned both by Pliny (Natural History, XXXVII, xv) and by M. Manilius (Astronomicon, IV, 926). The type of wheel used in our times is either one worked by the foot or by an electric motor lathe. The former, though more cumbrous, has the advantage of giving the artist more direct control over the speed. On a gravestone of a gem cutter of the Roman Empire found at Philadelphia in Asia Minor, a tool is represented which looks like the bow used by modern jewelers (cf. Furtwängler, Antike Gemmen, III, p. 399, fig. 206). This, by being drawn quickly back and forth, could impart a rotating movement similar to that of the wheel. But since we know that the wheel was well known to the ancients, in the making of pottery, for instance, it is certainly probable that they made use of it in gem engraving also.

Nowadays the stone to be engraved is fastened to a handle and held to the head of the rotating drill and moved as the work requires. It has been suggested that the ancients reversed the process and held the stone stationary while the rotating tools were guided by the hand, as in modern dentistry. There is no means of settling this point, which in itself is unimportant.

The shapes of the tools must have been essentially the same as those in use today, ending in balls, disks, cylinders,

etc., in all sizes ranging from about a quarter of an inch to a pin-point.

It is a debatable question how much the diamond point was used in ancient times for fine detail lines. It was apparently used hardly at all in the earlier Greek period, but on Hellenistic and Roman gems we occasionally find fine lines with sharp edges which could only have been made by such means.[1] The lines produced by the help of the wheel would always have round edges. The passage in Pliny, Natural History, XXXVII, lxxvi (quoted above) which speaks of small diamond particles "ferro includuntur" has been interpreted as referring to the use of the diamond point; but Pliny's account is so general that it may refer simply to engraving with diamond powder. The modern gem engravers whom I have consulted never use the diamond point. Natter in his Traité de la méthode antique de graver en pierres fines (1754), p. xi, refers to its use for making the preliminary sketch. Nowadays some engravers make a model in clay or wax before beginning the engraving; this may have been done by the ancients also, but only of course for their more careful work.

The unfinished gem[2] reproduced in the cut on page liii, is interesting from the technical point of view, showing different stages in the work, beginning with an outline sketch, similar to that in Athenian vase paintings, and continuing through various steps in the drilling processes. We realize from it the large amount of work necessary to produce a carefully finished engraving.

After the cutting of the gem was complete the surface was often polished. In pre-Hellenic gems the engraving

[1] Furtwängler in Antike Gemmen, III, p. 400, speaks of such sharp lines as of frequent occurrence on later gems. My personal experience is that they are rare and that most of the finest lines appear to be wheel-made.

[2] This gem is now in the collection of Mr. Robert Mond, Combe Bank, Sevenoaks. England.

was either left dull or the polish was confined to the larger surfaces. Etruscan scarabs, on the other hand, show a high polish, even when the work itself is careless. Beginning with the Hellenistic period and throughout the Graeco-Roman times the more carefully worked gems show a detailed and often high polish. Nowadays for outside polish engravers use very fine diamond powder and oil applied on a very hard wooden tool (generally boxwood). For the inside polish tripoli powder mixed with water is used on a copper tool or on a stiff brush made to rotate on the wheel. The ancients appear to have used Naxian stone (naxium) for this purpose, to judge from a statement by Pliny.[1]

We do not know definitely whether the ancient gem cutters made use of the magnifying glass[2] but it is probable that they did. The general principle of concentrating rays was known to Aristophanes, who refers to the use of the burning glass to destroy the writing on a waxed tablet (Clouds, 766 ff.). Pliny several times mentions the use of balls of glass or crystal brought in contact with the rays of the sun to generate heat (Natural History, XXXVI, lxvii, and XXXVII, x), and Seneca speaks more specifically of this principle applied for magnifying objects.[3]

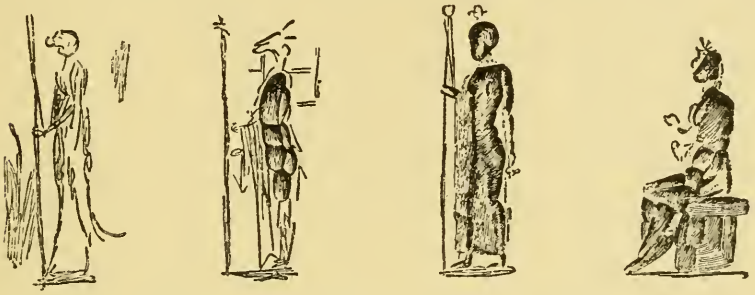
[1] Signis e marmore poliendis gemmisque etiam scalpendis, atque limandis, naxium diu placuit ante alia, "For polishing marble statues and for engraving and polishing gems, Naxian stone was long preferred to other kinds" (Natural History, XXXVI, x). It is hardly possible that this Naxian limestone could have been hard enough for engraving stones, so that Pliny's "scalpendis" cannot be taken literally.

[2] Cf. Blümner, Technologie und Terminologie, III, p. 298.

[3] Dixi modo fieri specula, quae multiplicent omne corpus quod imitantur. Illud adiciam, omnia per aquam videntibus longe est maiora: litterae quamvis minutae et obscurae per vitriam pilam aqua plenam maiores clarioresque cernuntur. "I just now remarked that mirrors are made which multiply any body which they reflect; I may add that all objects appear much larger if seen through water; letters, however minute

It would certainly be difficult to believe that the ancients could execute the minute work they did without lenses, and that their only help was to look, as Pliny describes, at green emeralds when they were tired.[1] It should be remembered, however, that even nowadays when strong lenses are easily available, gem engravers do not always use them.[2]

The technique of cameos is in all respects similar



FOUR-SIDED STONE WITH UNFINISHED ENGRAVINGS
FROM FURTWÄNGLER, ANTIKE GEMMEN, III, p. 400

to that of intaglios so that the same remarks apply to both.

The manifold difficulties of gem engraving are well set forth by Natter, the famous eighteenth-century engraver (op. cit., pp. x, xi):

"Certainly it [the art of gem engraving] is the most pain-

and indistinct, appear larger and may be clearly seen through a glass ball full of water" (Naturales Quaestiones, I, vi, 5).

[1] Pliny, Natural History, XXXVII, xvi: Soli (smaragdi) gemmarum contuitu oculos implent, nec satiant. Quin et ab intentione alia obscurata, aspectu smaragdi recreatur acies. Scalpentibusque gemmas non alia gratior oculorum refectio est: ita viridi lenitate lassitudinem mulcent. "(The emerald) alone of gems pleases the eye without tiring it. More than that, when the eye is wearied by intense application, it is refreshed by the sight of an emerald. There is for instance no better relief for gem engravers, whose weary eyes are soothed by its soft green."

[2] Mr. O. Negri tells me that though he does so now, he did not in his youth.

ful and discouraging of all others: For besides the Knowledge of Drawing, which is as necessary to an Engraver in Stone as to a Statuary or Painter; he is obliged, when he does whole Figures or Histories, to regulate his Design, or Composition, according to the Method of Engraving; he must avoid, for example, Perspective, which is of so much Advantage to a Painter, and the shortening of the Parts of a Body; but must always strive to give his Figures a light and easy Position. . . . Another Difficulty attending this Art is, that the Engravings are commonly done on such small Stones . . . that it is scarce possible to draw the just Proportions with the Diamond-point, which greatly fatigues the Sight; nor can they be cut afterwards without excellent Eyes, and a very good Light. Farther, you cannot have the Assistance of another to forward your Work; and the least Mistake in executing the Design, is very difficult, if not impossible, to be amended. You must also form your Idea of the Design for the Reverse of the Engraving, and engrave deep what is to appear in high Relief. Add to this, that the Stone is liable to be spoilt by many Accidents. All these Reasons discourage People from cultivating an *Art* that requires so much Precaution and Labour; and which is at the same Time without Protection of the Rich and Great."

Materials Used for Ancient Gems

We do not propose either to discuss the extensive ancient literature[1] on the subject of stones used as gems in antiquity, or to analyze the stones from a modern miner-

[1]Cf. especially Theophrastus, De lapidibus (372-289 B. C.); Pliny the Elder, Natural History, books IX, XXXIII, XXXVI (23-79 A. D.); C. Julius Solinus, Polyhistor (III century A. D.); Isidorus, Etymologia (died about 636 A. D.).

alogical standpoint.[1] Most of the stones mentioned by the classical writers were not employed for engraving and do not concern us here. The following list comprises the stones used for cameo and intaglio work during the classical periods, with their current modern names and also, where possible, the probable ancient names.[2]

The favorite materials employed by the Greeks and Romans for their gems were at all times the colored quartzes. These had the advantage of being easily worked on the wheel and still being hard enough for general use; moreover, they came in beautiful colors and could be finely polished. Especially popular were the chalcedonies or non-crystallizing quartzes. Besides the quartzes, the ancients also used harder, more precious stones, as well as a few inferior varieties and glass pastes.

Chalcedonies or Non-Crystallizing Quartzes.

Carnelian, of reddish color, shading from very dark red to golden yellow. It is sometimes beautifully clear and translucent, at other times dull. The whitish appearance of some ancient specimens is due to contact with great heat.

Sard, of light yellowish brown or dark brown color. It is sometimes difficult to distinguish the sard from the carnelian and some authorities use the two terms interchangeably. Ancient writers refer to both varieties by the names *σάρδιον*, *sardius*, *sarda*. The carnelian and sard are the commonest stones in ancient glyptic art. They

[1] For an excellent list of modern names with definitions cf. Gems and Precious Stones in 1917 by Waldemar T. Schaller, in Mineral Resources of the United States, 1917, Part II, pp. 145–168.

[2] In this list I have followed chiefly Furtwängler in his Antike Gemmen, III, pp. 383 ff. I have also had the benefit of a revision of the list by Mr. H. P. Whitlock, Curator of Mineralogy in the American Museum of Natural History.

were used in all periods and were particularly popular in Etruscan and Italic gems and throughout the Roman period.

CHALCEDONY, of pale, smoky, milky white, yellowish, or bluish-gray color. It is generally only semi-translucent, and sometimes is besprinkled with other substances. Chalcedony was used as early as Minoan times and became the chief material used for the Ionic-Greek gems of the fifth and fourth centuries. Its ancient name appears to have been ἴασπις, *iaspis*.

PLASMA, translucent, and of greenish color. It often contains flaws throughout its substance. It occurs in the archaic Greek period and is popular in the Hellenistic and Graeco-Roman epochs. It is probably identical with the green *iaspis* or ἴασπις ὁ ὑπόχλωρος, of which a special variety appears to have been the *prasius*.

JASPER. The stones we call jasper are all opaque and of vivid colors. There are a number of varieties, such as BLACK, RED, GREEN, and YELLOW JASPER. They are often besprinkled with different colored spots and stains. A variety of green jasper, transparent around the edges and besprinkled with red spots, is called HELIOTROPE.

Green jasper was commonly used for the Phoenician and Carthaginian gems, while it is almost unknown among the Greeks, Etruscans, and early Romans. It appears again in the later Roman period. It is possible that our green jasper was also comprised in the ancient *iaspis*.

The use of heliotrope is confined to late Roman times. It is apparently identical with the ancient *heliotropium*.

Red jasper occurs in the Minoan epoch, but is then generally not pure red but besprinkled with white substances. The pure red jasper is common in the Augustan epoch, and even more in the later periods. Perhaps a variety of the ancient *haematitis*.

Yellow jasper occurs only in the late Roman period. Its ancient name is not known.

AGATE. Agate is a variegated quartz which is formed by being deposited in various layers, often with inclusions. These layers are either similar to or quite different from each other both in color and transparency. The colors consist of all those in which quartzes occur; that is, milky white, grayish, bluish, yellowish, brownish, or a deeper yellow, brown, or red. According to the appearance of the layers different terms are applied. When the stone has greenish mosslike or treelike inclusions, the term MOSS AGATE is used. When the stone is cut transversely and the layers are more or less level so that they appear in bands, the stone is called BANDED AGATE; when the layers present irregular outlines, the name agate is applied. When the stone is cut horizontally so that the layers are superimposed, it is called either onyx or sardonyx. When one of these layers is of sard, the stone is called SARDONYX; otherwise the term ONYX is applied.[1] The name NICOLO is given to a special variety of two-layered onyx in which the lower layer is usually of black jasper, sometimes of a dark sard, and the upper very thin and of a bluish-white color.

These several varieties of agate occur as follows: the transversely cut agates were very popular in the Minoan period. They also occur frequently in the archaic period and during the fifth and fourth centuries both in Greece and Etruria. After that they disappear. The sardonyx and onyx were used by the Greeks from the earliest times. With the Etruscans they were likewise popular, especially

[1] In some catalogues the name onyx is given to two-layered stones, and sardonyx to those of more than two layers, irrespective of their quality. I follow here the terminology adopted by Story-Maskelyne in his catalogue of the Marlborough gems.

in the later periods. In the early Roman gems of Etruscanizing style they are very common. Sardonyx is the chief material used for cameos in the Hellenistic and Roman epochs. The nicolo began to be used in the first century B. C. and lasted throughout the Roman period.

The ancient names for these agates appear to have been ἀχάτης, *achates*, for the general class. Ὄνυξ signified apparently first what we call alabaster, but was later also used for onyx and sardonyx. The ancient name for nicolo was probably *aegyptella*.

Crystallizing Quartzes.

Rock Crystal (the ancient κρύσταλλος, *crystallum*) is transparent and colorless. It is used not infrequently in Minoan and classical Greek times. In Italy it does not appear until the first century B. C., being unknown in Etruscan and early Roman art.

Amethyst is of beautiful violet color and transparency. The color is generally not distributed evenly on the same stone, some parts being lighter, others darker. The amethyst was used in Greek glyptic art from Minoan times. In the Italic gems it is almost unknown; but it occurs frequently in Hellenistic and Graeco-Roman times. The paler variety of the amethyst is perhaps identical with the ancient ὑάκινθος, *hyacinthus*.

Harder, More Precious Stones.

Garnet. Among the harder, more precious stones the garnets are the most important. There are a number of varieties which can be distinguished by their colors. All are transparent.

The pure red stones which show no admixture of violet or orange hues are called pyrope or syriam[1] garnets.

[1]Called after the town of Syriam, the capital of Pegu, in Burma.

A number of excellent examples are preserved from Hellenic and Graeco-Roman times.

The garnets which show orange or brown tints are commonly called HYACINTHINE GARNETS, which closely resemble the true hyacinth or zircon, except that they are less brilliant. They were very popular in the Hellenistic period.

The garnets with a violet hue are called ALMANDINE GARNETS. They were common in the Hellenistic and Graeco-Roman times, especially in the East.

Garnets are often cut with a strongly convex surface (*en cabochon*), which increases the beauty of their coloring. When so cut they are often referred to as carbuncles. The ancient name for the garnet is ἄνθραξ, *carbunculus*.

Among the BERYLS must be mentioned:

EMERALD, of a deep green transparent color. The stone occurs from the archaic Greek period, but is never common. It is mentioned by ancient writers under the name of σμάραγδος and *smaragdus* as a favorite stone, but seems to have been used chiefly unengraved.

AQUAMARINE (βήρυλλος, *beryllus*), another variety of beryl, is of greenish or bluish color, and highly transparent. It occurs from the Hellenistic period and was especially popular in the Augustan epoch.

Other hard stones used in classical times are:

TOPAZ. Yellow and transparent. It occurs occasionally in the Hellenistic and Roman periods. It is difficult to distinguish this stone from yellowish beryl. Some authorities identify the topaz with the ancient τοπάζιον, τόπαζον, τόπαζος, *topazon*, others with χρυσόλιθος, *chrysolithus*.

PERIDOT or CHRYSOLITE, of a yellowish-green color, sometimes translucent, sometimes semi-transparent. It occurs only rarely. Like the preceding, variously iden-

tified as the ancient τοπάζιου, *topazion*, and χρυσόλιθος, *chrysolithus*.

Moonstone, of milky color, and translucent. It is rare and when it occurs is generally engraved on the convex side. The ancient name is unknown.

Sapphire, of blue color and transparent. It is the hardest stone used in classical glyptic art.[1] It is rare and only occurs in the Graeco-Roman period. The ancient name is not known; it is not σάπφειρος, *sapphirus*.

Lapis Lazuli, of deep blue color, opaque, often with brilliant particles of pyrite. It occurs only rarely, mostly for poorer gems of the late Roman period, though it was worked as early as the fifth and fourth centuries B. C. It was very commonly used in the Renaissance. Probably identical with the Greek κύανος and σάπφειρος and with the Latin *cyanus* and *sapphirus*.

Turquoise, of opaque greenish blue, or sky-blue color. It does not occur in ancient intaglios, but was occasionally used for cameos and for works in the round in the Augustan period. It may be identical with the ancient *callais, callaina*.

Malachite (*molochites*), of green color and opaque. It was very rarely used.

Inferior Varieties.

Hematite, of a color ranging between dark steel-gray and brownish red, and opaque. It is one of the chief materials used for the Oriental cylinders. It occurs occasionally in the Minoan and archaic Greek arts; but it was subsequently discontinued, except for occasional use, until the late Roman period, when it again became popular. It is probably identical with the ancient αἱματίτης,

[1] The ruby is not known to have been used by ancient engravers.

haematites (of which the red jasper was reckoned as a special variety).

Steatite (*steatitis*), or soapstone, occurs in several different colors, such as white, gray, yellowish, brownish, blackish, greenish, and reddish. It is opaque, though sometimes slightly translucent at the edges. Being soft, it was commonly employed in the early periods of Greek art when the wheel was not used; but was subsequently only rarely used.

Serpentine. Generally green, but also of other colors; opaque. It was popular only in Minoan times. Identified by some with Pliny's *ophites*.

Porphyry, a variegated, white and red rock, opaque. Used only in Minoan times, and afterwards by the Gnostics.

Glass Pastes (ὕαλος, *vitrum*), of many and various colors, were used throughout antiquity as cheap substitutes for precious stones. They were employed by those who could not afford the more expensive stones, and were apparently often sold as stones by fraudulent dealers.[1] They were mostly cast in moulds made from engraved stones, occasionally with subsequent retouching.

[1]Cf. Pliny, Natural History, XXXVII, 26.

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COLLECTIONS OF GEMS

The most important collections of ancient gems are in the following places:

AUSTRIA
- Vienna
  - Imperial Museum

DENMARK
- Copenhagen
  - Thorwaldsen Museum

ENGLAND
- Cambridge
  - Corpus Christi College
  - Fitzwilliam Museum
- Lewes
  - Warren Collection
- London
  - British Museum
- Oxford
  - Ashmolean Museum
- Windsor
  - Royal Collection

France
- Paris
  - Bibliothèque nationale
  - De Clercq Collection

Germany
- Berlin
  - Antiquarium
- Dresden
  - Albertinum
- Leipzig
  - Stadtbibliothek
- Munich
  - Antiquarium
- Karlsruhe
  - United Grand Ducal Collections

Holland
- The Hague
  - Royal Library
- Leyden
  - Museum van Oudheden

Italy
- Florence
  - Museo Archeologico
- Naples
  - National Museum
- Rome
  - Vatican Library

Russia
- Petrograd
  - Hermitage

SWITZERLAND
Geneva
Musée Fol

UNITED STATES
Boston
Museum of Fine Arts
New York
The Metropolitan Museum of Art

As can be seen in the preceding bibliography, only a few of these collections have been properly catalogued, so that the majority of extant ancient gems would be practically unknown to the larger public of today, were it not for Furtwängler's work, Die antiken Gemmen. In this, about thirty-six hundred selected gems from various provenances and collections are illustrated and described.

ABBREVIATIONS

The following abbreviations of publications are used in the text of the Catalogue:

A. J. A. = American Journal of Archaeology.
Arch. Jour. = Archaeological Journal.
B. S. A. = Annual of the British School at Athens.
I. G. = Inscriptiones Graecae.
Cohen, Monnaies romaines = Cohen, H., Description historique des monnaies frappées sous l'empire romain.
Compte-rendu = Compte-rendu de la Commission impériale archéologique.
Dalton, Post-Classical Gems = Dalton, O. M., Catalogue of the Engraved Gems of the Post-Classical Periods in the British Museum.
Daremberg & Saglio, Dictionnaire = Daremberg, C., Saglio, E., & Pottier, E., Dictionnaire des antiquités grecques et romaines.
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J. H. S. = Journal of Hellenic Studies.

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CATALOGUE

CATALOGUE

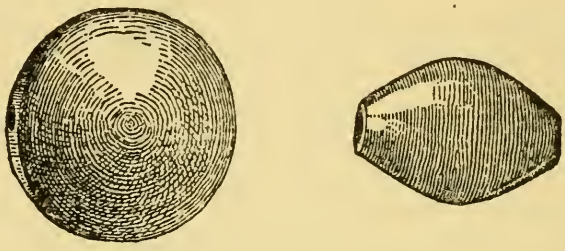
MINOAN PERIOD

THE art of engraving stones probably originated in Babylonia. There it attained a high degree of proficiency as early as the fourth millennium B. C., and was continued for a long period of years with splendid results both from the technical and the artistic point of view. The engravings were made chiefly on stones of cylindrical shape, which were used as seals. The other Oriental countries naturally profited by the knowledge of the Babylonians, and we find the Hittites, the Assyrians, the Syrians, and other peoples of Asia Minor all conversant with this art; side by side with the cylinders, seals of various other shapes, chiefly conical and domed, were then in common use.

The Egyptians early adopted the art of engraving, employing first the cylinder form, then, from about the ninth dynasty on, the scarab and kindred shapes; as subjects for their engravings they used chiefly symbols, script, and ornaments; only occasionally pictorial scenes. Though historically, therefore, these scarabs are of great importance—especially as they have been found in great numbers and form a continuous series—the artistic value is frequently secondary. The great majority lack the interest of subject treatment, though the finish of their execution is often remarkable.

With the Minoans, the art reached a high standard.

Though in the third millennium they only cut rude pictographic signs by hand on soft stones, in the second millennium a great development took place. This was partly due to the generally high standard of Minoan civilization at that epoch, but also to the fact that technically Minoan engravers received a new impetus by learning from the Orient to work with the help of the wheel. They were thus enabled to cut hard stones, such as different forms of agate, carnelian, chalcedony, jasper, amethyst, rock



MINOAN STONE FORMS
LENTOID AND GLANDULAR

crystal, etc., the knowledge of which probably came from Egypt. But though the Minoan artist was glad to learn from other countries what he could, it was not in his nature to stop there. His strong independence and inventiveness everywhere asserted itself. He evolved new shapes for his stones, using chiefly round (lentoid) and elongated (glandular) forms with convex sides—sometimes with three instead of two faces—but also rectangular, conical, domed, and other types; he used his seals not merely for writing, but chose for representation the same subjects with which he decorated his other belongings, namely, animals, cult and sacrificial subjects, deities and demons, hunting and war scenes; and above all he imbued these representations with the same impetuous originality, with that interest in movement and life, which are so characteristic of all his works.

PLATE I

The stones, which are always perforated, were commonly worn strung on cords around the neck or the wrist; plain stones would thus be strung with engraved specimens, the latter being of course the more valuable. That such engraved stones were used by the Minoans not only for ornaments but also for sealing has been definitely proved by discoveries at Zakro and elsewhere of impressed clay sealings (cf. D. G. Hogarth, J. H. S., XXII (1902), pp. 76 ff. [from Zakro]; F. Halbherr, Monumenti antichi, XIII (1903), cols. 30 ff. [from Hagia Triada]; A. J. Evans, B. S. A., VII (1900–1901), pp. 28 ff. [from Knossos]).

Besides stones the Minoans used gold rings for their engravings. These have large oval bezels, slightly convex and generally set transversely on slender hoops.

Our collection includes nine stones but no rings.[1] Eight stones belong to the fully developed style of about 1500 B. C. (Late Minoan I–II), and one to the decadent period of about 1300 B. C. (Late Minoan III). They are all engraved with animal scenes and the earlier ones are treated with the charming naturalism of Minoan art. All the stones are perforated and have convex sides.

LATE MINOAN I–II, ABOUT 1600–1350 B. C.

1 AGATE, lentoid. Bull lying down; flowering plant in the field.

Animals are among the most frequent representations on Minoan sealstones. It is natural that among these the bull, the popular animal of Crete, should play an important part. Besides this stone, four others of our collection (Nos. 2–5) show engravings of bulls and cows. These are

[1] Electrotype reproductions of the more important rings found at Mycenae are exhibited in the Classical Wing, First Room, Case S; see also the plaster impressions of stones and sealings from Crete and Mycenae in Case D in the same room.

treated in a purely naturalistic manner, without any apparent reference to a religious or sacrificial meaning. They are, in fact, like beautiful thumb-nail sketches made direct from life in the Minoan fields. The introduction here and there of flowers and foliage to indicate the landscape is characteristic of Cretan love of nature. To a people used, as the Cretans had been for many centuries, to a pictographic form of writing, a single flower or leafy branch would suggest a whole landscape without difficulty.

1 in. x 1 5/64 in. (25.4 mm. x 27.38 mm.); [1]Th. 33/64 in. (13.1 mm.). Purchased, 1911. From the Collection of Sir Arthur J. Evans. Said to have been found near Arta in 1896. Described, Museum Bulletin, 1912, p. 98. A small piece is broken off at the back and reattached. Acc. No. 11.196.2.

2 AGATE, lentoid. Cow lying down; foliage in the field.

63/64 in. x 1 1/32 in. (25 mm. x 26.19 mm.); Th. 27/64 in. (10.71 mm.). Purchased, 1914. Described, Museum Bulletin, 1915, p. 212. Cracked at top. Acc. No. 14.104.2.

3 ONYX, lentoid. Two bulls lying side by side, one with the head in profile, the other full front; crocus in the field. Fine, careful work.

27/32 in. x 7/8 in. (21.43 mm. x 22.22 mm.); Th. 3/8 in. (9.52 mm.). Purchased, 1907. Described, Museum Bulletin, 1907, p. 122, No. 1. Slightly cracked in places. Acc. No. 07.286.129.

4 CARNELIAN, glandular. Cow suckling her calf; flower in the field.

The subject is a favorite one in Minoan art, the finest representation being the faience group found with the Snake Goddess at Knossos (cf. B. S. A., IX, pp. 71 ff. and pl. iii. It became popular also in classical Greek art, especially on coins (cf. e. g. Babelon, Traité des monnaies

[1]Th. = thickness.

grecques et romaines, pl. cxcvi, 4, 11, 15). Compare also the gem No. 12 in this collection.

49/64 in. x 39/64 in. (19.45 mm. x 15.48 mm.); Th. 5/16 in. (7.94 mm.). Purchased, 1914. Described, Museum Bulletin, 1915, p. 212. Acc. No. 14.104.4.

5 BANDED AGATE, rectangular. Two cows lying side by side, one of them looking back. The work is a little more cursory than on the preceding examples.

31/64 in. x 11/16 in. (12.3 mm. x 17.46 mm.); Th. 1/4 in. (6.35 mm.). Purchased, 1911. From the collection of Sir Arthur J. Evans. Described, Museum Bulletin, 1912, p. 98. Acc. No. 11.195.1.

6 RED JASPER, glandular. Hunted ibex and dog. The line above the ibex probably represents a spear thrown by the hunter.

Hunting wild animals such as the lion, the bull, the boar, and the ibex was apparently a favorite sport of the Minoans, and we have representations of them on frescoes (cf. Schliemann, Tiryns, pp. 303 ff.; Tiryns, vol. II, pls. xiii and xviii), gold cups (cf. Schuchhardt, Schliemann's Excavations, Appendix II, pp. 350 ff.), and engraved rings or stones (cf. Furtwängler, A. G., pl. ii, 8, 11 ff.). On a small gem only an excerpt from a hunting scene could be effectively given, and this example shows the skill with which the Minoan engraver succeeded in this task.

41/64 in. x 1 1/64 in. (16.27 mm. x 25.8 mm.); Th. 5/16 in. (7.94 mm.). Purchased, 1914. Described, Museum Bulletin, 1915, p. 212. Acc. No. 14.104.3.

7 AGATE, lentoid. Two ibexes heraldically grouped with a column in the center. In the field are two columns.

The heraldic grouping of two animals or monsters is a popular design in Minoan art. The best known is the Lion Relief on the gateway of Mycenae. On our stone, as

on that relief, the animals are guarding a pillar, which may be a sacred object, symbolical of a city.

25/32 in. x 13/16 in. (19.84 mm. x 20.64 mm.); Th. 25/64 in. (9.92 mm.). Purchased, 1907. Unpublished. Convex on both sides. Acc. No. 07.286.123.

8 CHALCEDONY, lentoid. Ram walking to left; the field above is decorated with a fish-bone pattern.

39/64 in. x 39/64 in. (15.48 mm. x 15.48 mm.); Th. 21/64 in. (8.33 mm.). Gift of A. Sambon, 1912. Unpublished. Convex on both sides. Cracked on one side. Acc. No. 12.214.

LATE MINOAN III, ABOUT 1350–1100 B. C.

9 AGATE, lentoid. Griffin. The execution of the design shows the deterioration of the naturalistic style after the Late Minoan II period; it has here lost all its freshness and become conventional and stereotyped.

The griffin, a winged lion with the head of an eagle, is common in Minoan art. It probably came to Crete from Egypt, where the same type was prevalent (cf. Furtwängler in Roscher's Lexikon, under Gryps, col. 1745).

1 3/4 in. x 1 5/64 in. (26.59 mm. x 27.38 mm.); Th. 31/64 in. (12.3 mm.). Purchased, 1914. Described, Museum Bulletin, 1915, p. 212. Convex on both sides. Acc. No. 14.104.1.

PLATE 2

NO. 3

TWO BULLS

AGATE

GEOMETRIC PERIOD

ABOUT 1100–700 B. C.

The brilliant period of Minoan civilization with its high artistic standards was followed by several centuries of change and unrest brought about by invasions from the North. The northern peoples who swept over the Greek world were a hardy, warlike race, with few pretensions to culture, and the art of this period is accordingly crude and primitive. The most noteworthy specimens of it which have been preserved are the geometric pottery and bronzes (cf., e. g., material in the Second Room of the Classical Wing, J). The gems of the period reflect the same degeneration. There is no longer any interest in observing nature, and instead, a linear, geometric style is adopted. The technique likewise deteriorates. The engraving of hard stones by the help of the wheel is discontinued, and soft stones are again worked by hand, as in primitive, early Minoan times. The shapes are apparently borrowed directly from Syria and consist of conical, domed, four-sided, or rounded beads, perforated lengthwise, as well as cylinders. Both the scarab and the scaraboid forms now also appear, the former introduced from Egypt, the latter perhaps a development of the dome-shaped bead.[1]

[1]On this question cf. Furtwängler, A. G., III, p. 61. The general belief has been that the scaraboid form was a simplification of the scarab, retaining the general shape without indicating the beetle.

There are as yet no examples of geometric seals in our classical section; but some of the representations on the Cypriote-geometric cylinders of the Cesnola Collection will give an idea of the style (cf. Myres, Handbook, Nos. 4333–4357).

PLATE 3

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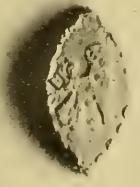


15

17

16

PERIOD OF ORIENTAL INFLUENCES

SEVENTH CENTURY B. C.

In the seventh century B. C. new influences began to make themselves felt. Greek colonists had founded settlements all over Asia Minor and the West, and were therefore in direct contact with the outside world. The monotony and barrenness of their own geometric art made them peculiarly sensitive to exterior influence. It is not surprising, therefore, that Oriental art gained great ascendancy among the Greeks and eastern motives became popular. This phase of Greek art can again best be studied in the vases and bronzes of the period. The gems are not numerous, but they reflect the same tendencies. An interesting feature of this period is the revival of Mycenaean traditions, as exemplified, for instance, by the gems found in the island of Melos. Another characteristic is the importation and imitation of Egyptian scarabs, which must have been both general and wide-spread, as specimens have been found in large numbers in many localities.

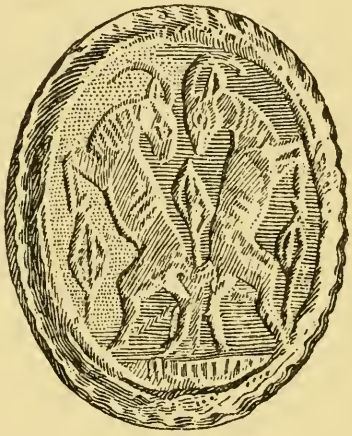
Technically the gems of this period also show a marked advance. Gradually the use of hard stones worked by the wheel was reintroduced, and the engraver's art was greatly stimulated thereby.

Besides the scarab and the lentoid and round Mycen-

aean forms, a number of other shapes occur; for instance, the cylinder, the scaraboid, and various domed and conical seals.

10 CHALCEDONY SCARABOID. Lion attacking a bull. Careful work of the seventh century B. C., showing marked Oriental influence.

For a similar representation cf., e. g., Furtwängler, A. G., pls. vii, 25, and lxi, 9; and Imhoof-Blumer und Keller, Tier- und Pflanzenbilder, pl. xix, 33.



11

15/32 in. x 11/16 in. (11.91 mm. x 17.46 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 286. Published by King, Ant. Gems and Rings, II, woodcuts, pl. liii, 1; illustrated in King, Ant. Gems, p. 156. The engraving is on the convex side. Acc. No. 81.6.1.

11 FLAT BANDED AGATE, light brown and white, mounted in a gold box setting with a suspension bead at one end. The setting is decorated on the edge with a cable border and granulated work. The stone is engraved with two prancing ibexes heraldically grouped, and conventional plants in the field. The representation is encircled by a line.

PLATE 4
NO. 18

HERMES CHALCEDONY

For a similar but freer composition of Minoan times, cf., e. g., No. 7 in our collection. The more formal style of the grouping here is in the manner of the period; cf., e. g., the bronze relief in our collection (G. M. A. Richter, Cat. of Bronzes in the Met. Mus. of Art, No. 13).

(As set) 49/64 in. x 39/64 in. (19.45 mm. x 15.48 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4172. Illustrated, Cesnola Atlas, III, pl. xxix, 2, and Cyprus, pls. xxvii; xxxviii, 23. Acc. No. C. E. 1.

12 AGATE SCARAB, brown with white markings. Cow suckling her calf. In the field is a conventional tree and an inscription in Cypriote letters, probably a personal name, Ζωόθεμις (ZO.VO.TE.MI.SE).

The subject of a cow suckling her calf was a favorite one in Minoan times (cf., e. g., No. 4 in this collection). The treatment here is reminiscent of Minoan compositions, but is more conventionalized. For contemporary representations of this subject, cf. Furtwängler, A. G., pl. vii, 27 and 35. The inscription is discussed by Myres, Handbook, Appendix, p. 542, No. 4193.

17/32 in. x 23/32 in. (13.49 mm. x 18.25 mm.); Th. 25/64 in. (9.92 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4193, where it is said to have been acquired in Smyrna. Illustrated, Cesnola Atlas, III, pl. xxxii, 2, where it is said to have come from Curium. Acc. No. C. E. 2.

ARCHAIC GREEK PERIOD

ABOUT 600–450 B. C.

The sixth century B. C. marks the beginning of a great revival of art among the Greeks, which is illustrated in the gems as clearly as in the other branches of Greek art. The chief characteristic of this period is everywhere the striving to represent the human figure in all manner of postures and activities. There is throughout a freshness and spontaneity of spirit, as different from the heavy uniformity of the contemporary Babylonian and Assyrian art as it is reminiscent of the older Mycenaean products. The home of this new art must be looked for in Ionia, where Mycenaean traditions had never been swept away so entirely by the Dorian invaders as in Greece proper. Soon Ionian influence made itself felt also in Greece; and the native Dorian element became infused with new life. The mingling of these two contrasting elements—the Ionian and the Dorian—finally resulted in the splendid product of Greek fifth-century art, where the freedom of the one and the restraint of the other are effectually combined.

The engraved stones of the sixth century are chiefly of the scarab shape, which had long been familiar in Greek lands from Egyptian importations and imitations. In Greece the scarab had of course no religious significance,

Plate 5

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but was purely ornamental. Besides the beetle we often find other forms, such as masks, negroes' heads, Sirens, etc. The scaraboid was also used, and, rarely, the old lentoid and Oriental cone forms. The scarabs and scaraboids are regularly set in gold or silver swivel rings, with generally very thick hoops, many of which were clearly not intended to be worn on the finger, but acted merely as convenient handles for the seals. The settings of the stones are often provided with swivel sockets which turned

SCARAB AND SCARABOID

on the ends of the hoop as on pivots. Later the settings of the stones were soldered to the hoops, which then became correspondingly slighter. Besides stones mounted in rings, rings entirely of metal with engraved bezels are also common. For the chief types of archaic settings and rings cf. Marshall, Cat. of Finger Rings in the Brit. Mus., pp. xxxviii ff., and Myres, Handbook, pp. 411, 414, 416, 420.

The custom of sealing became general in Greece in the seventh and sixth centuries B. C. It is intimately connected with the introduction of coinage and the general adoption of writing, both of which can be assigned to these centuries; for important business contracts would naturally have to be sealed to render them more private, and the coins, which bear, so to speak, the seal of the state, were the public counterparts of the gems bearing the seal of an individual. Accordingly we find that the representations on coins and gems at this period are strikingly similar.

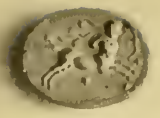
The subjects on the archaic gems are the same that we find in other branches of archaic art. At the beginning of the period the human figure in kneeling posture is the most popular; but soon a greater variety was attempted. The figures can often be identified with mythological personages. Gods and goddesses are comparatively rare, but Herakles is a favorite; and various demons, the Seilenos, the Siren, and the Sphinx are also common. Among the figures without mythological significance, warriors, archers, athletes, and horsemen are the most popular, and among the animals the favorites are the lion, the bull, the boar, the deer, the ram, the cock, and the horse.

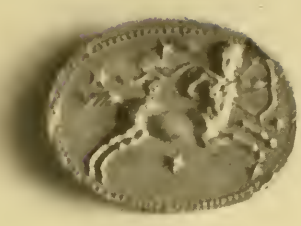
In the early archaic period the modeling is still very deficient; but about the year 500 B. C. a great improvement took place. The muscles between the breasts and the navel are now represented correctly by two swellings instead of three or four, as they had been heretofore; and the other muscles which had been more or less neglected in the early archaic period are now carefully indicated, though still with considerable hardness. A great advance is also made in the treatment of the folds of the drapery and in the representation of the hair. The design is regularly but not invariably encircled by a border; this consists generally of a cable pattern; less frequently, of rows of dots, a guilloche, or a single line. Occasionally inscriptions occur on the gems, giving either the name of the owner of the seal or of the artist.

The use of hard stones and the wheel technique became quite general in this period, the commonest material being the colored quartzes, such as carnelian, chalcedony, and agate; occasionally rock crystal and jasper are found; green plasma is rare; glass paste sometimes appears as a substitute for stones.

PLATE 6

NO. 23



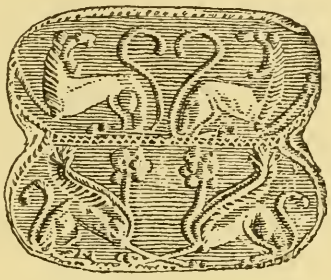


CENTAUR

AGATE

13 Carnelian Scarab, set in a silver swivel ring. Two lions struggling, one lying on his back with the other on top of him. Around the representation is a cable border. Early archaic style of about 550 B. C.

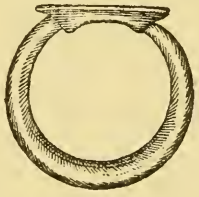
For a similar representation, cf. Furtwängler, Berl. Kat., No. 168. The composition should be compared



14

with similar motives on Minoan stones, such as Furtwängler, A. G., pl. iii, 32.

(As set) 33/64 in. x 45/64 in. (13.1 mm. x 17.86 mm.); Th. 3/8 in. (9.52 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4195. Illustrated, Cesnola Atlas, III, pl. xxvii, 1, and Cyprus, pl. xxxviii, 21. The silver of the ring is corroded. Acc. No. C. E. 3.



14

14 Gold Ring, with rounded hoop and double bezel in the form of two ovals. In the upper oval two lions, in the lower two sphinxes, are grouped heraldically. Around the representations is a cable border. The design is lightly engraved in the conventional but spirited style of Ionian work of the early archaic period.

Compare for general treatment Furtwängler, A. G., pl. vii, 10.

[1]D of hoop, 53/64 in. (21.03 mm.); L. of bezel, 19/32 in. (15.08 mm.);

[1]D. = diameter; L. = length; Wt. = weight.

Wt. 157½ grains (10.206 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4056. Illustrated, Cesnola Atlas, III, pl. xxx, 1, and Cyprus, pl. xxxiv, 2. Acc. No. C. E. 4.

15 Gold Ring, with rounded hoop, tapering upwards, and pointed oval bezel, slightly convex. On the bezel is a design, in relief, of a seated Sphinx, in the early archaic style; the edges of the bezel are ornamented with a tongue pattern.

For the design compare Furtwängler, A. G., pl. vii, 15.

D. of hoop, 53/64 in. (21.03 mm.); L. of bezel, 41/64 in. (16.27 mm.); Wt. 74 grains (4.7952 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4061. Illustrated, Cesnola, Cyprus, pl. xxxiv, 5. The design is partly obliterated. Acc. No. C. E. 5.

16 Gold Ring with rounded hoop and raised oval bezel. On the latter is roughly engraved a man riding on a hippalektryon (a cock with the forepart of a horse), surrounded by a cable border. Sixth century B. C.

This composite animal appears on Greek sixth- and fifth-century monuments. It is mentioned by Aristophanes as having been borrowed from Persia (cf. H. Lechat, in Daremberg et Saglio, Dictionnaire, under Hippalectryon, pp. 186-187).

D. of hoop, 55/64 in. (21.83 mm.); L. of bezel, 11/32 in. (8.73 mm.); Wt. 118 grains (7.6664 grammes). Purchased, 1895. Unpublished. Acc. No. G. S. 239.

17 Agate Scarab in a gold band setting, provided with sockets and mounted in a silver swivel ring. The stone, which is white with brown markings, is engraved with a hippocamp, a fantastic combination of a winged horse and a fish with a tail ending in two snakes' heads.

A sea-horse of various forms occurs frequently in Greek

PLATE 7
NO. 24

MAN BETWEEN PRANCING HORSES PLASMA

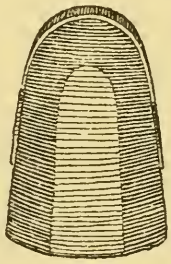
art of all periods, beginning with the Melian stones of the seventh century B. C. It probably owes its origin to the conception of waves as galloping horses. For an account of its history cf. Sauer in Roscher's Lexikon, under Hippokamp, cols. 2673 ff.

17

(As set) 13/32 in. x 1/2 in. (10.32 mm. x 12.7 mm.); Th. 1/64 in. (6.75 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4194; illustrated, Cesnola, Cyprus, pl. xl, 18. The silver ring is oxidized. Acc. No. C. E. 6.

18 Bluish Chalcedony Eight-Sided Cone, perforated transversely. Hermes is standing to left holding the kerykeion or herald's staff in one hand and a flower in the other. He is represented beardless, with long hair, and completely draped with chiton, himation, winged shoes, and plumed hat; by his side is a bird. Careful Ionic Greek work.

In continental Greek art of the sixth century, for instance on Athenian vases, Hermes is regularly bearded and generally wears a short cloak (chlamys) and a traveler's hat (cf. Chr. Scherer in Roscher's Lexikon, under Hermes, col. 2399). The conception of Hermes shown here must illustrate the contemporary Ionic treatment of the subject, and as such is of great interest.



18

43/64 in. x 33/64 in. (17.06 mm. x 13.1 mm.); Th. 63/64 in. (25 mm.). King Collection, No. 3. Published by Furtwängler, A. G., pl. vi, 49; King, Ant. Gems and Rings, II, copperplates, first group, IV, 39; Osborne, Engraved Gems, pl. v, 17; cf. also King, Hdbk. of Engraved Gems, pp. 3 and vii. A small piece by the head of the bird is chipped off. Acc. No. 81.6.3.

19 Carnelian Scarab. A nude youth is kneeling and washing his hair in a basin. Around the representation is a cable border. The execution is rather cursory, but bold and vigorous, in the early archaic style.

Compare the similar representations on Etruscan scarabs, Furtwängler, A. G., pl. xvii, 52, 53. Our stone is of rather earlier style and of Greek, not Etruscan workmanship. The beetle is carelessly worked and has no decoration on the base.

20

29/32 in. x 41/64 in. (23.02 mm. x 16.27 mm.); Th. 33/64 in. (13.1 mm.). Purchased, 1917, from a dealer in Athens. Unpublished. Chipped in places. Acc. No. 17.49.

20 Carnelian Flat Stone, in a gold box setting, ornamented with spirals and mounted in a gold, plaited ring. On the stone is engraved a youth holding what may be a knife, and seizing a crouching girl by the hair, evidently about to strike her. Around the representation is a cable border.

The ring belongs to a type introduced in the fifth century, which is slighter than the sixth-century swivel rings, and has the ends soldered to the sockets of the setting instead of pivoting on them (cf. p. 17 and J. L. Myres, Handbook, p. 420). The engraving on the stone is executed, however, in the early archaic style of the sixth century B. C. The muscles between the chest and navel are, for instance, still indicated by three or four separate swellings, instead of two, as in the later archaic and in the fully developed styles.

(As set) 11/64 in. x 31/64 in. (4.36 mm. x 12.3 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4222. Illustrated, Cesnola Atlas, III, pl. xxviii, 13, and Cyprus, pl. xl, 9. The stone and the gold setting are slightly chipped in places. Acc. No. C. E. 7.

PLATE 8

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21 Gold Ring with rounded hoop tapering upwards and pointed oval bezel attached as a separate plate. On the bezel is engraved a group of a warrior (Herakles ?) and a lion. The warrior is nude but wears a helmet; he holds a branch in one hand, and with the other is seizing the animal by the neck. Around the representation is a double cable border. Careful but not detailed work of the archaic period.

The story of Herakles and the Nemean lion is so constantly represented in archaic times that one is tempted to interpret this design also as such a group. It is, however, at variance with the regular type, in that the man wears a helmet and carries a branch. Herakles' usual weapons in his contest with the lion are the sword, the club, and the bow and arrows (cf. Furtwängler in Roscher's Lexikon, under Herakles, cols. 2196 ff.); in his fight with the Centaurs, however, he appears sometimes armed with tree branches (cf. Colvin, J. H. S., I, pl. i). Two instances of Herakles with a helmet, decorated in both cases with a lion's head, are the marble figures from Aegina and Delphi (cf. Furtwängler, Beschreibung der Glyptothek, pp. 113–115).

D. of hoop, $\frac{25}{32}$ in. (19.84 mm.); L. of bezel, $\frac{37}{64}$ in. (14.68 mm.); Wt. 42½ grains (2.744 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4057. Illustrated, Cesnola, Cyprus, pl. xxxiv, 3. Acc. No. C. E. 8.

22 Moss Agate Scaraboid, originally set in a silver swivel ring, now missing. A youth sits crouching and holds something in his hand (the stone being chipped at that point, it is not certain what this object is).

Rather cursory work of the beginning of the fifth century B. C.

$\frac{39}{64}$ in. x $\frac{29}{64}$ in. (15.48 mm. x 11.51 mm.); Th. $\frac{7}{32}$ in. (5.56 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook,

No. 4201. Illustrated, Cesnola Atlas, III, pl. xxxi, 5 and Cyprus, pl. xxxix, 7. Published by Osborne, Engraved Gems, pl. viii, 7. Chipped in places. A small piece of the silver ring in which the stone was set remains in the socket. Acc. No. C. E. 9.

23 FLAT AGATE (perhaps cut from a scarab). Centaur galloping to right, shooting an arrow and carrying a branch. In the field five stars. Around the representation is a cable border. Executed with great spirit and swing, though still with some archaic limitations, such as in the transition from the upper human part to the equine body.

For an equally fine example of a galloping Centaur of about this period cf. the bronze statuette in our collection, Third Room, No. 17.190.2070 (illustrated in P. V. C. Baur, Centaurs, p. 71, No. 184).

The stars introduced in the field must have a definite meaning, so that we can interpret this representation as the constellation of Sagittarius, or the Archer, the ninth sign of the zodiac, conceived by the Greeks as a shooting Centaur. The order of the five stars corresponds approximately to that of the principal stars in the constellation.

This is apparently the earliest extant (or at least published) representation of this constellation in Greek art, though a number of later instances are known, such as on the famous Attic calendar built into the Old Cathedral at Athens (cf. list given by Roscher in Roscher's Lexikon, under Kentauren, col. 1058). The Centaur on our stone should also be compared with the strikingly similar figure of the Sagittarius on a Babylonian column assigned to about 1300 B. C. (cf. Roscher, loc. cit. and col. 1055, fig. 7, and A. Jeremias in Roscher's Lexikon, under Sterne, col. 1463). The Greeks derived their knowledge of astronomy from Babylonia, so that it is natural that they borrowed also some of the Babylonian constellation figures. With

PLATE 9

NO. 29

WINGED FIGURE

CARNELIAN

the Greeks the shooting Centaur was then variously explained as Cheiron, Pholos, or Krotos.

13/32 in. x 33/64 in. (10.32 mm. x 13.1 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 136. Published by King, Ant. Gems and Rings, II, copperplates, first group, III, 25. The stone has been blanched by fire. Acc. No. 81.6.14.

24 Plasma Scaraboid in a gold band setting, on one side of which are traces of a suspension ring. The stone is engraved with a man between two prancing horses, carefully and delicately executed in the style of the sixth century.

For a similar composition cf. Furtwängler, A. G., III, p. 178, fig. 123.

(As set) 15/32 in. x 37/64 in. (11.91 mm. x 14.68 mm.); Th. 17/64 in. (6.75 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4173. Illustrated, Cesnola Atlas, III, pl. xxix, 14, and in Cyprus, pl. xxxix, 5. The stone is cracked in two, lengthwise, and the color has been changed by fire. Acc. No. C. E. 10.

25 Chalcedony Scaraboid, originally set in a swivel ring, now missing. A youth leaning on a staff and playing with a dog. The composition is pleasing but the work not very careful, in the style of the late archaic period.

For a similar stone, also from Cyprus, cf. Furtwängler, A. G., pl. ix, 9, and Murray-Smith, Cat. of Engraved Gems in the Brit. Mus., No. 384.

11/16 in. x 17/32 in. (17.46 mm. x 13.49 mm.); Th. 19/64 in. (7.54 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4200. Illustrated, Cesnola Atlas, III, pl. xxxi, 8, and Cyprus, pl. xxxix, 6. Also published by Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xv, 55, but there described by mistake as being in the British Museum. Chipped in places. A piece of the stone has been broken off and reattached. Acc. No. C. E. 11.

26 Black Jasper Scaraboid, in gold box setting ornamented with spirals and mounted in a gold swivel ring. On the stone is engraved the forepart of a Pegasos. Late archaic style of the fifth century B. C. Though the wing is rather cursorily cut, the head is worked with great delicacy.

27

Compare similar representations on contemporary Corinthian coins, e. g., in Head, Cat. of Coins in the Brit. Mus., Corinth, pl. ii, 12, 13.

(As set) 13/64 in. x 9/32 in. (5.16 mm. x 7.14 mm.); Th. 7/32 in. (5.56 mm.). Purchased, 1895. Unpublished. Acc. No. G. S. 220.

27 Carnelian Scarab in a gold band setting ornamented with spirals in filigree and mounted in a gold ring of the same type as No. 20 but with rounded hoop. On the stone is engraved a youth leaning on a staff and stooping apparently to touch his raised heel with his hand. Cursory work of the later archaic period.

(As set) 33/64 in. x 27/64 in. (13.1 mm. x 10.71 mm.); Th. 1/4 in. (6.35 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4221. Illustrated, Cesnola Atlas, III, pl. xxix, 13, and Cyprus, pl. xl, 11. The band setting is chipped in places. Acc. No. C. E. 12.

28 White Steatite Scaraboid in a gold box setting ornamented with spirals and mounted in a gold swivel ring. On the stone is engraved a nude girl standing before a basin, washing her hair. Around the representation is a cable border. Late archaic style, of the first half of the fifth century B. C. For the subject cf. No. 19.

(As set) 27/64 in. x 21/64 in. (10.71 mm. x 8.33 mm.); Th. 3/16 in. (4.76 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4225. Illustrated, Cesnola, Cyprus, pl. xl, 12. Acc. No. C. E. 13.

EROS CARRYING A GIRL — CARNELIAN

29 Carnelian Scaraboid, in a gold box setting, ornamented with spirals and mounted in a gold ring of the same type as No. 26. On the stone is engraved a winged female figure holding a flower in the characteristic, dainty posture of archaic art; behind rises a snake. The execution is careful, the rendering of the delicate folds of the drapery being specially successful. The stone cannot well be later than the beginning of the fifth century.

(As set) 21/32 in. x 27/64 in. (16.67 mm. x 10.71 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4220. Illustrated, Cesnola Atlas, III, pl. xxviii, 15, and in Cyprus, pl. xxxix, 3. Acc. No. C. E. 14.

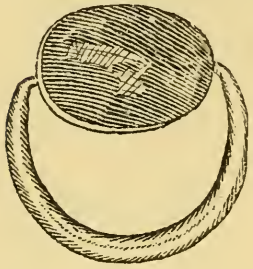
29

30 Gold Ring with rounded hoop, tapering upwards, and pointed oval bezel, slightly convex. On the bezel is lightly engraved a group of a man and woman conversing; she appears to hold a flower (?) in one hand. Around the representation is a cable border. Attractive, but not detailed work of the early fifth century B. C.

D. of hoop, 51/64 in. (20.24 mm.); L. of bezel, 5/8 in. (15.87 mm.); Wt. 65 grains (4.212 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4058. Illustrated, Cesnola, Cyprus, pl. xxxiv, 4. Acc. No. C. E. 15.

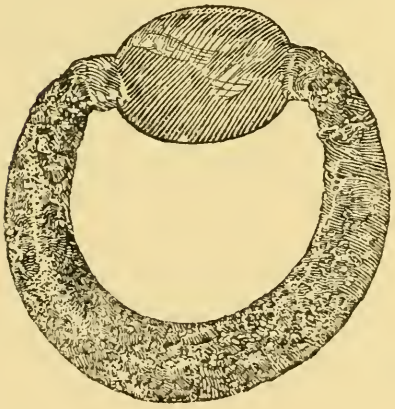
31 Carnelian Scaraboid in a gold band setting mounted in a gold swivel ring. Eros flying and carrying in his arms a struggling girl, who holds a lyre in one hand. This is one of the finest gems known of the late archaic period of the early fifth century. The beautiful, detailed modeling, the swing of the composition, and the fine space filling show what height Greek gem engravers sometimes reached in their art.

The group used to be interpreted as Boreas carrying off the nymph Oreithyia; but a beardless Boreas would be an innovation in archaic Greek art, while the type of winged youth corresponds with contemporary representations of Eros (cf. e. g. Furtwängler, A. G., pl. x, 10, pl. lxi, 30). Furtwängler is therefore doubtless right in identifying the subject as Eros carrying off a girl to her lover (A. G., text to pl. ix, 22).



31

(As set) 9/16 in. x 3/4 in. (14.29 mm. x 19.05 mm.); Th. 23/64 in. (9.13 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4223. Illustrated, Cesnola Atlas, III, pl. xxviii, 8, and Cyprus, pl. xxxix, 1. Published by Furtwängler, A. G., pl. ix, 22; Osborne, Engraved Gems, pl. v, 21. The swivel sockets are missing, and the band setting has been repaired on one side. Acc. No. C. E. 16.



32

32 CHALCEDONY SCARABOID set in a heavy silver swivel ring. Hades seizing Persephone, who lets fall a torch. Hades is bearded and wears a long chiton and a himation over his shoulders; Persephone wears a long, sleeved chiton and a cap. Fine, careful work in the style of the transitional period, about 460 B. C.

For representations of the rape of Persephone in Greek and Roman art, cf. Overbeck, Kunstmythologie, Atlas, pl. 17, 18, and 3, Münztafel, 9, 8–13. In most of these, Hades' chariot is present. The representation most closely related to ours is on a red-figured kylix, Overbeck,

PLATE 11

NO. 32

HADES AND PERSEPHONE CHALCEDONY

op. cit. pl. xviii, 12a. The torch in our scene identifies the girl as Persephone.

(As set) 47/64 in. x 9/16 in. (18.65 mm. x 14.29 mm.); Th. 9/32 in. (7.14 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4199. Illustrated, Cesnola Atlas, III, pl. xxvii, 9, and Cyprus, pl. xxxix, 2. Published by Furtwängler. A. G., pl. ix, 32; Osborne, Engraved Gems, pl. vii, 16. Acc. No. C. E. 17.

33 Carnelian Scaraboid in a gold ornamented band setting, mounted in a gold ring of the same type as No. 26. On the stone is engraved Herakles, wielding the club in one hand and holding the bow in the other; he is nude and bearded, and carries the lion's skin over his arm. Around the representation is a cable border. Good execution in the style of the first half of the fifth century B. C.

This type of Herakles with club, bow, and lion's skin is common in Greek art of the archaic and later periods (cf. Furtwängler in Roscher's Lexikon, Herakles, col. 2141 and passim). It occurs on coins from Citium in Cyprus of about the same period as this gem (cf. G. F. Hill, Cat. of Coins in the Brit. Mus., Cyprus, pl. iv, 17 ff.). The type became specially common in Central Italy where a large number of bronze statuettes in this general attitude, belonging to various periods, have been found (cf., e. g., G. M. A. Richter, Cat. of Bronzes in the Met. Mus. of Art, Nos. 153 ff.).

(As set) 47/64 in. x 29/64 in. (18.65 mm. x 11.51 mm.); Th. 9/32 in. (7.14 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4224. Illustrated, Cesnola Atlas, III, pl. xxviii, 14, and Cyprus, pl. xli, 29. The stone is chipped in places and so is the band setting. Acc. No. C. E. 18.

34 Gold Ring with rounded hoop tapering upwards and pointed oval bezel, slightly convex. On the bezel

is a design of two palmettes in relief. Sixth to fifth century B. C.

D. of hoop, $\frac{25}{32}$ in. (19.84 mm.); L. of bezel, ½ in. (12.7 mm.); Wt. 48½ grains (3.1428 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4062. Illustrated, Cesnola Atlas, III, pl. xxx, 21. The surface of the design is somewhat rubbed. Acc. No. C. E. 19.

PLATE 12

NO. 33

HERAKLES

CARNELIAN

ETRUSCAN GEMS

ABOUT 520–450 B. C.

In the seventh century B. C., Greek art had had little to give and had therefore been peculiarly sensitive to outside influence. By the sixth century B. C. the situation was very different. Greek art had now become a growing, vital force, and instead of accepting from others it influenced, in its turn, the arts of foreign nations. No native people was more eagerly ready to learn from the Greeks than the Etruscans. It is a curious phenomenon that here confronts us, the Etruscans, a people of alien race, ardently copying the Greek style, the Greek subjects, and the Greek technique, while their Indo-European neighbors in Italy remained unaffected by Greek ideas. But though the Etruscans showed keen appreciation, they had little originality, and never developed a great independent style of their own.

The gems are certainly among the most successful of all Etruscan artistic products. They make their appearance towards the end of the sixth century B. C. and throughout the archaic and transitional periods closely copy the stylistic advances made by the Greeks. At times their execution is of great excellence, but there is always a certain dryness and stiffness which serve to distinguish even their best products from pure Greek work.

The shape adopted is invariably that of the scarab, which served not merely as a seal but as an ornament, for instance, on earrings or necklaces. In accordance with the Etruscan love for decorative work, the beetle is executed on the better examples with minute care, while to the Greek artist it was of secondary interest. Moreover, the edge of the base on which the beetle stands, which in the Greek examples is left plain, is ornamented in the Etruscan ones, except in the earliest period and in the more careless specimens. Occasionally we find a plastic figure substituted for the beetle form. By far the commonest material of the Etruscan scarabs is the carnelian. Various forms of agate are also popular. A gray chalcedony, plasma, and glass paste occur occasionally.

The subjects chosen to decorate these stones are chiefly taken from Greek mythology. The Homeric and Theban legends furnished most of the heroes, special favorites being Peleus, Achilles, Odysseus, Ajax, Tydeus, and Kapaneus. Deities and winged figures are not uncommon, especially in the earlier examples. There are also representations taken from every-day life, and occasionally Etruscan elements are introduced; but on the whole the Etruscan artist characteristically preferred to depict the legends of distant Greece rather than take his themes from his own surroundings.

As in the archaic Greek examples, the whole field of the stone is occupied by the engraving. This consists either of a single figure, generally in a bent or crouching attitude, or of a number of figures. A border consisting of oblique lines or dots, or occasionally of other patterns, regularly encircles the scene. Inscriptions sometimes occur; but they do not, as in the Greek gems, give the name of the owner or of the artist, but of the figure represented—a custom probably derived from contemporary Greek vase-painting.

In the earlier examples the engravings are only slightly polished; later a high polish became popular.

35 Banded Agate Scarab. Kapaneus, struck by Zeus's thunderbolt, is falling backward; his right hand has let go of his sword and his helmet has fallen from his head. The engraving is surrounded by a cable border. The beetle is carefully worked; the edge of the base on which it stands is ornamented with tongue pattern. Good Etruscan work of the middle of the fifth century B. C.

Kapaneus, one of the seven Argive heroes who attacked Thebes, and who invited the wrath of Zeus by his presumptuous bearing, appears frequently on Etruscan monuments, not only on gems, but on later terracotta urns (cf. Furtwängler, A. G., pls. xvi, xvii, passim; Overbeck, Galerie heroischer Bildwerke, pl. 5, 2). His fate well illustrates the strong Greek feeling about the danger of ὕβρις.

41/64 in. x 29/64 in. (16.27 mm. x 11.51 mm.); Th. 11/32 in. (8.73 mm.). King Collection, No. 242. Mentioned, Bullettino dell' Instituto, 1831, p. 106, 26. Published by Furtwängler, A. G., pl. xvi, 35; he places it in class 5 in his classification of Etruscan scarabs, cf. A. G., III, p. 185. King, Ant. Gems and Rings, II, copperplates, first group, iv, 37. The engraving is highly polished. Acc. No. 81.6.4.

GRAECO-PHOENICIAN GEMS

END OF SIXTH CENTURY–FOURTH CENTURY B. C.

Another class of gems in which the influence of archaic Greek art is strongly shown is that of the Graeco-Phoenician scarabs, chiefly found in the Carthaginian cemeteries of Sardinia (cf. Furtwängler, A. G., III, pp. 108 ff.). The stones there discovered show that during the sixth century B. C. Phoenician art was strongly subject to Egyptian influence, but that from the end of that century both the Greek style and Greek subjects were adopted. This archaic Greek style persevered in the Phoenician stones throughout the fifth century and into the fourth century, long after a much freer style had been introduced in Greece itself—a phenomenon with which we are familiar from Carthaginian coins.

The shape adopted for these stones is almost exclusively the scarab. The favorite material is green jasper; but the colored quartzes, especially carnelian and chalcedony, also occur, and occasionally glass.

The representations consist chiefly of the favorite Greek types of youths and men, crouching, running, and walking, with various attributes, and of mythological creatures, such as a Seilenos, Medusa, Triton, or the Egyptian God Besa. Human heads and fantastic combinations of heads

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and masks are also common. The latter, which foreshadow the later grylloi, apparently had an apotropaic significance.

There are as yet no examples of this class in our collection.

DEVELOPED GREEK STYLES

FIFTH AND FOURTH CENTURIES B. C.

The great height attained by Greek art in the second half of the fifth century B. C. is illustrated in the gems as it is in the other products of the period. It is indeed remarkable to find the same high conception of beauty and serenity in the minute products of the gem-cutters as in the large statues, and we are made to realize once again, as we are so often in our study of the Greeks, that artistic ability was a common property and did not belong only to a few prominent sculptors or painters.

It is unfortunate that gems of this epoch, especially of the fifth century, are comparatively rare. The theory advanced to explain this circumstance, that rings were hardly worn at this time, is based on the fact that neither in sculptures nor in vases do we find figures with rings, while necklaces or earrings are common. But this negative evidence seems to be contradicted by the positive testimony of contemporary literature. As we have seen, the custom of sealing was wide-spread in Greece in the time of Sophokles, Euripides, and Aristophanes (cf. pp. xix ff.). The numerous rings with seals enumerated in Greek temple lists as gifts by votaries also point to the universality of the custom (cf. p. xxx). However, though the use of seals was general, the possession of a personal seal appears to

PLATE 14
NO. 36

GIRL DANCING

GOLD

have been confined to the upper classes. Aristophanes (Clouds, 331-332) ridicules "the fine gentlemen with well-kept nails and long hair that wear seal rings" (σφαγιδονυχ-αργοκομήτας); and couples "grandees" with "those who have seal rings" (Ecclesiazousae, 632). The foppish rhapsodist Hippias tells of going to the games at Olympia with everything that he wore his own handiwork, including an engraved ring and a sealstone (Plato, Hippias Minor, 368 b). So that the demand, though constant (for it is only through regular, steady work that the gem engravers of this period could have attained the perfect technique which characterizes their work), was nevertheless restricted. Furthermore, there was no great foreign market like Etruria for Greek gems as there was for Greek vases. The Etruscans, as we have seen, carried on a successful gem industry of their own from the end of the sixth century B. C., and therefore did not need to import foreign products. Consequently, the Greek gems were manufactured chiefly for home needs, not on a large scale for export, like the vases.

Though in the fifth century the Ionians were still prominent in the Greek artistic movement, they were no longer the prime movers. Other art centers had sprung up all over the Greek world. In Greece proper a more finished, self-contained style had been developed which spread in its turn to Magna Graecia and Sicily.

The favorite shape employed is now no longer the scarab but the scaraboid. The scarab disappeared entirely in Ionian work in the fifth century B. C. In Greece proper and Magna Graecia it was still used occasionally in that period, but by the fourth century it had become quite rare. Sometimes the back, instead of being modeled in the form of a beetle, is shaped like a lion. The scaraboid was generally large and thick. Like the scarab it was

regularly perforated and was worn on a swivel either as a pendant or on the finger; but occasionally unperforated stones are found, and these mark the beginning of the ringstones mounted in fixed settings which were later to enjoy so great a popularity. The representation is regularly engraved on the flat side of the scaraboid, but occasionally we find it on the convex side, and now and then both sides are ornamented (cf. No. 35). The other shapes which occur are the cylinder with flat sides, a rectangular stone with faceted surface, an oblong stone, and the Oriental cone forms.

By far the commonest stone of this period is the chalcedony. In the Ionian gems it was used almost exclusively. Less frequent are the carnelian, agate, rock crystal, jasper, and lapis lazuli. Glass paste as a substitute for stone also occurs. Besides such stones in swivel rings we often find rings made entirely of metal. At present the best-preserved examples are of gold, though bronze and silver examples were probably even more common. They have large oval or round bezels, frequently quite thick (cf. Marshall, Cat. of Finger Rings in the Brit. Mus., p. xli, c, x–xvii).

Inscriptions occur more frequently in this period than in the preceding. They generally give the name of the owner, often only the beginning of his name being recorded. Occasionally they refer to the people represented or they contain a greeting. Sometimes the name of the artist is given (see p. xxxviii). Of Dexamenos, for instance, several signed works are preserved, and they represent the best which has been produced in Greek gem-cutting.

The styles are of course the same which are observable in Greek work in general. We can differentiate Ionian work from the products of Magna Graecia and Sicily; and we can distinguish fifth-century work from that of the

PLATE 15

NO. 37

HERON

CARNELIAN

succeeding century. The engravings are generally not polished, or only slightly so.

With regard to the choice of subjects, we notice a distinct difference from that in vogue in archaic times. The favorite deities are now Aphrodite, Eros, and Nike. The other gods and goddesses also occur, but much less frequently; nor are mythological heroes as common as before. The chief theme is now the daily life of the people, especially of the women. A woman taking a bath, making music, playing with animals, and so forth, are all favorite subjects. Animals are likewise common; they are represented either singly or attacking each other. Here again we notice a preference for the natural rather than the supernatural; for fantastic creatures are comparatively rare.

The encircling border which was in regular use in the preceding period still frequently occurs in the older examples, but by the fourth century it is no longer employed; in the Ionian it is omitted in the fifth century also.

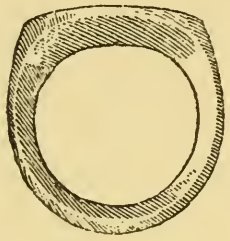
There is a close connection between the work on coins and on gems throughout this period. Probably the same person often practised both arts; this we know to have been the case with at least two artists, Phrygillos and Olympios (cf. Furtwängler, A. G., III, p. 126). The representations themselves, however, do not show so many parallels as in the preceding epoch.

Fifth Century

36 Gold Finger Ring with large oval bezel and four-sided hoop, of characteristic fifth-century type. On the bezel is engraved the figure of a nude girl in dancing posture with head thrown back and arms raised. Her hair is brushed forward and tied together in a knot in front. In the background is a chair over which hangs her drapery.

This is one of the most beautiful Greek engravings known. The figure, though worked on so small a scale, shows the same simplicity and largeness of conception as contemporary sculpture.

That this is a girl in dancing posture, rather than a girl stretching herself, is shown by a comparison with a figure in a similar attitude on a vase-painting (cf. Daremberg et Saglio, Dictionnaire, under Saltus, p. 1039, fig. 6066, and especially, M. Emmanuel, La Danse grecque, p. 196, fig. 420, where the various movements of such a dance are described).



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A figure in the same attitude as on our ring occurs on a gem found in a fourth-century sarcophagus at Kertsch (published by Furtwängler, in A. G., III, p. 134, fig. 93). That our ring belongs to an earlier period is clearly shown by the proportions of the body and the type of face of the girl, which are characteristic of the fifth century B. C. The statue which our figure most closely resembles is the Esquiline Venus, probably a reproduction of a work of the middle of the fifth century B. C.; and it is to that period that our ring must belong.

D. of hoop, $^{29}/_{32}$ in. (23.02 mm.); L. of bezel, $^{25}/_{32}$ in. (19.84 mm.); Wt. 243½ grains (15.78 grammes). Purchased, 1906. From Macedonia. Published by E. R(obinson), Museum Bulletin, 1907, p. 123, No. 4, fig. 2. Acc. No. 06.1124. (In Gallery II: C 32).

37 Carnelian Scaraboid, perforated lengthwise. Engraved on one side with a heron spreading its wings; on the other with a nude woman (Aphrodite?) standing by a wash basin: one hand is placed on the basin, the other is raised to hold the garment which falls from her head. Each representation is surrounded by a cable border.

PLATE 16
NO. 38

CHILD AND HOUND — CARNELIAN

Fine Greek work of the second half of the fifth century B. C.

The bird can be identified as a heron, rather than a crane, by its crest (cf. Keller, Die antike Tierwelt, II, p. 202). Cranes, storks, herons, geese, etc., were favorite subjects for representation on Greek gems (cf. Imhoof-Blumer und Keller, pl. xxii, 1–17). They are depicted in various attitudes, sometimes in masterly technique (cf., e. g., Furtwängler, A. G., pl. xiv, 2, 4).

31/32 in. x 23/32 in. (24.6 mm. x 18.25 mm.); Th. 9/32 in. (7.14 mm.). Purchased, 1911. From the collection of Sir Arthur J. Evans, and said to be from Kastorea in Macedonia. Published by Imhoof-Blumer und Keller, Tier- und Pflanzenbilder, p. 135, pl. xxii, No. 10; Furtwängler, A. G., II, p. 60, Nos. 38–39, pl. xii; described, Museum Bulletin, 1912, p. 98. The stone has turned yellow in places owing to contact with great heat. Acc. No. 11.196.1.

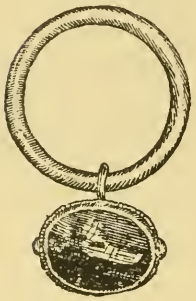
38 Carnelian Scaraboid cut into a ringstone. A child caressing a hound; around the representation is a cable border. Both the child and the hound are well characterized, in the free style of the second half of the fifth century.

17/32 in. x 43/64 in. (13.49 mm. x 17.06 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 303. Published by King, Ant. Gems and Rings, II, copperplates, first group, V, 53. Convex on the engraved side. On the back of the stone are traces of the original perforation. Acc. No. 81.6.257.

39 Carnelian Scaraboid, mounted in a gold band setting ornamented with filigree decoration and blind swivels, and suspended from a plain gold-plated ring. On the stone is engraved Nike holding a wreath, in the simple, dignified style of the fifth century B. C.

Compare the similar representations of the coins of

Terina in Bruttium of about 480–425 B. C. (cf. K. Regling's Terina, 66tes Winckelmannsprogram, 1906, pls. ii and iii).



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(As set) 17/32 in. x 27/64 in. (13.49 mm. x 10.71 mm.); Th. 3/16 in. (4.76 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4174. Illustrated, Cesnola Atlas, III, pl. xxix, 11, and Cyprus, pl. xxxix, 4. Acc. No. C. E. 20.

40 GOLD RING with hoop composed of a beaded wire between two plain wires which end in volutes. On the oval and notched bezel are engraved two flying Sirens, with a palmette between them; one Siren holds two wreaths, the other a kithara and a wreath. Spirited but not very careful work of the later fifth or early fourth century B. C.

The Greek Siren or human-headed bird is clearly derived from the Egyptian representation of the human soul (cf. G. Weicker, Der Seelenvogel, p. 85). With the Greeks, however, the idea was further developed, and the Siren was not only a soul, but a death demon who causes death or carries off the souls of the dead (cf. G. Weicker in Roscher's Lexikon, under Seirenen, cols. 602 and 608 ff.). The making of music is appropriate to all these conceptions—to the lamenting soul, to the mourning demon, and to the demon who lures men to destruction by her song. Musical instruments, therefore, are the usual attributes of the Greek Siren. The wreath is likewise not uncommon (cf. G. Weicker, op. cit., col. 626), and probably signifies the crown of life, since on a Cyrenaic kylix (Louvre, E667) we see Sirens crowning men with wreaths (cf. G. Weicker, op. cit., col. 611).

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PLATE 17

NO. 41

HORSE

CHALCEDONY

D. of hoop, 55/64 in. (21.83 mm.); L. of bezel, 45/64 in. (17.86 mm.); Wt. 69½ grains (4.5046 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4059. Illustrated, Cesnola, Cyprus, pl. xxiv, 1. Acc. No. C. E. 21.

41 Yellowish Gray Chalcedony Scaraboid, perforated and threaded on a pin, which is attached to a heavy silver swivel ring, similar to No. 32. On the stone is engraved a horse preparing to lie down, and the inscription ΣΤΗΣΙΚΡΑΤΗΣ, probably the owner's name; the engraving is encircled by a line. Fine, careful work, about the middle of the fifth century.

For similar representations of horses in the act of rolling cf. Furtwängler, A. G., pls. vi, 62; xi, 44; xiii, 40; xv, 85; xvii, 67; xxviii, 76, 78; and Berl. Kat., No. 5490.

The type of ring is that in common use in the sixth century (cf. p. 17 and No. 13), but which apparently survived well into the fifth century (cf. No. 45).

5/8 in. x 7/8 in. (15.87 mm. x 22.22 mm.); Th. 21/64 in. (8.33 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4198. Illustrated, Cesnola Atlas, III, pl. xxvii, 2, and Cyprus, pl. xl, 14; published by Imhoof-Blumer und Keller, Tier- und Pflanzenbilder, pl. xvi, 42; O. Keller, Die antike Tierwelt, I, pl. iii, 11. The pin was broken from the ring and has been reattached. Acc. No. C. E. 22.

42 Chalcedony Scaraboid of bluish gray color, perforated lengthwise. Lion walking. Careful work, probably Ionic Greek of the fifth century B. C. Note the absence of a border and the effect of space obtained around the engraving.

Compare Furtwängler, A. G., pl. xi, 36.

49/64 in. x 1 7/64 in. (19.45 mm. x 28.18 mm.); Th. 3/8 in. (9.52 mm.). Purchased, 1907. Unpublished. Acc. No. 07.286.121.

43 Chalcedony Scaraboid, of bluish gray color, perforated lengthwise. Stag, apparently in the act of

rising. Note the absence of the surrounding border. The execution is cursory. Probably Ionic Greek work of the fifth century B. C.

Compare Furtwängler, Berl. Kat., No. 296, and A. G., pl. xi, 25.

39/64 in. x 29/32 in. (15.48 mm. x 23.02 mm.); Th. 23/64 in. (9.13 mm.). King Collection, No. 304. Published by Furtwängler, A. G., pl. xviii, 74; Osborne, Engraved Gems, pl. vi, 20. A small piece is missing on one side. Acc. No. 81.6.8.

44 Black Jasper in a gold band setting ornamented with filigree decoration and mounted in a gold-plated bronze ring of the same type as No. 27. On the convex side of the stone is engraved a sleeping dog tethered to a tree trunk. Around the representation is a cable border. Good work, probably of the fifth century.

For a similar representation of a sleeping hound, equally realistic, cf. Furtwängler, A. G., pl. xviii, 61.

(As set) 15/32 in. x 43/64 in. (11.91 mm. x 17.06 mm.); Th. 3/8 in. (9.52 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4226. Illustrated, Cesnola, Cyprus, pl. xl, 15. The ring was broken off and reattached. Acc. No. C. E. 23.

45 Banded Agate, rectangular, perforated, and threaded on a pin which is attached to a heavy silver swivel ring, of the same type as Nos. 32 and 41. On the stone a crane is roughly engraved, in fifth-century style.

13/16 in. x 3/8 in. (20.64 mm. x 9.52 mm.); Th. 19/64 in. (7.54 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4210. Illustrated, Cesnola Atlas, III, pl. xxvii, 7, and Cyprus, pl. xl, 17. The silver ring is corroded; the pieces which attach it to the stone are modern. Acc. No. C. E. 24.

Fourth Century

46 Gold Finger Ring with pointed oval bezel, slightly convex, and four-sided hoop. On the bezel is engraved a

PLATE 18

NO. 42

LION

CHALCEDONY

group representing Aphrodite and Eros. Aphrodite, fully draped, is seated on a chair and is placing one hand about the neck of Eros, who stands in front of her; Eros is holding a stick on which a bird is perched. Good Greek work of the fourth century B. C.

Aphrodite playing with her son Eros is a popular and characteristic subject on gold rings of this period. Compare, e. g., Furtwängler, A. G., III, p. 132, fig. 90, and p. 141, fig. 97. For the subject, cf. also coins from Eryx, Sicily (P. Gardner, The Types of Greek Coins, pl. vi, 3).

D. of hoop. 55/64 in. (21.83 mm.); L. of bezel, 23/32 in. (18.25 mm.); Wt. 150 grains (9.72 grammes). Purchased, 1906. Said to be from Macedonia. Described, Museum Bulletin, 1907, p. 123, No. 5. Acc. No. 06.1123. (In Gallery II: C 32.)

47 Gold Finger Ring with oval bezel and four-sided hoop. On the bezel is engraved a girl dancing, with a stick in one hand. Good Greek work of the fourth century B. C.; the delicate folds of the garment are especially well done.

D. of hoop, 25/32 in. (19.84 mm.); L. of bezel, 5/8 in. (15.87 mm.); Wt. 65½ grains (4.24 grammes). Purchased, 1907. Unpublished. Acc. No. 07.286.117. (In Gallery II: C 32.)

48 Gold Finger Ring with large round bezel and flattened, angular hoop. On the bezel is engraved a draped woman scattering incense into an incense-burner. Sketchy execution of the fourth century B. C.

48

Compare the Nike scattering incense, on a carnelian in the De Clercq Collection in Paris (De Ridder, Catalogue, I, pl. 36, 410, p. 238).

D. of hoop, 7/8 in. (22.22 mm.); L. of bezel, 15/16 in. (23.81 mm.); Wt. 160½ grains (10.4 grammes). Purchased, 1906. Said to be

from Macedonia. Described, Museum Bulletin, 1907, p. 123, No. 6. Acc. No. 06.1125. (In Gallery 11: C 32.)

49 COLORLESS GLASS PASTE. Apollo seated and playing the lyre. Probably Greek work of the fourth century B. C.

$\frac{27}{32}$ in. x $\frac{5}{8}$ in. (21.43 mm. x 15.87 mm.); Th. $\frac{3}{16}$ in. (4.76 mm.). Gréau Collection, No. 1061. Published by Froehner, Gréau Collection, pl. clxxiv, 47. Convex on the unengraved side. Chipped, with small pieces missing from the edge. The surface of the design is considerably corroded. Acc. No. 17.194.22.

50 CARNELIAN RINGSTONE in a gold band setting, mounted in a silver ring. On the stone is engraved a woman crouching as if at the bath and pulling up her garment. Fair work in the style of the fourth century B. C.

For similar representations in fifth-century style, cf. Furtwängler, A. G., pl. xiii, 23, 27.

(As set) $\frac{19}{32}$ in. x $\frac{15}{32}$ in. (15.08 mm. x 11.91 mm.); Th. $\frac{15}{64}$ in. (5.95 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4229. Illustrated, Cesnola Atlas, III, pl. xxvii, 5, and Cyprus, pl. xl, 13. The silver of the ring is somewhat corroded; the stone is slightly convex on the engraved side. Acc. No. C. E. 25.

51 BANDED AGATE RINGSTONE. Dionysos standing to left, holding a thyrsos with fillet and a cup. Effective, delicate work, probably archaistic Greek of the fourth century B. C., or slightly later.

For a similar representation in the same style cf. Furtwängler, A. G., III, p. 133, fig. 92. The type appears also in the Hellenistic period (cf. Furtwängler, A. G., pls. xxiv, 66; xxv, 23); but the delicacy of the work in our example makes the earlier date more probable.

PLATE 19

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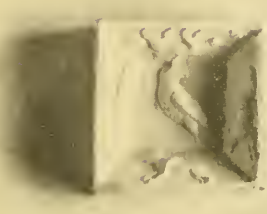

55

1 1/64 in. x 33/64 in. (25.8 mm. x 13.1 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 182. Published by King, Hdbk. of Engraved Gems, pl. lviii, 1; Ant. Gems and Rings, II, woodcuts, pl. xxvii, A, 1 and copperplates, second group, II, 14; Furtwängler, A. G., pl. xxiv, 42; illustrated, King, Ant. Gems, pl. ii, 14; Raspe-Tassie, Catalogue, pl. 37, 4202. Acc. No. 81.6.9.

52 Carnelian Ringstone. Lion (or panther) on the back of a deer biting it in the neck. Spirited, but not very careful work of the fifth to fourth century B. C.

51

For similar representations of this period, cf. Furtwängler, A. G., pl. xiii, 36; Berl. Kat., No. 363. Compare also the groups on coins, Head, Historia Numorum, p. 89, fig. 48 (Velia), and p. 731, fig. 323 (Tarsus).

29/64 in. x 35/64 in. (11.51 mm. x 13.89 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 291. Unpublished. Slightly convex on both sides. Slightly chipped round the edge. Acc. No. 81.6.11.

53 Amethyst Ringstone. A griffin biting a deer in the neck. Greek work, probably of the fourth century B. C., delicately executed.

For a similar group, worked in the same delicate style, cf. Furtwängler, A. G., pl. xiii, 39.

15/32 in. x 19/32 in. (11.91 mm. x 15.08 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 316. Unpublished. Convex on both sides. Chipped in places. Acc. No. 81.6.10.

54 GOLD RING with four-sided hoop and pointed oval bezel. On the bezel is lightly engraved a fern design surrounded by a border of dots. Probably fourth century B. C.

D. of hoop, 17/32 in. (13.49 mm.); L. of bezel, 33/64 in. (13.1 mm.); Wt. 13 grains (.8424 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4060. Illustrated, Cesnola Atlas, III, pl. xxx, 20. Acc. No. C. E. 26.

PLATE 20

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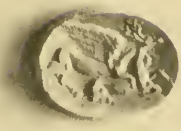

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GRAECO–PERSIAN GEMS

Though, as we have pointed out, Greek gems of the fifth century were not manufactured like the vases for export trade, and have therefore not been found extensively in non-Greek lands, the glyptic art of other countries was naturally greatly influenced by contemporary Greek work. This influence is noticeable both in the East and in the West. An important example of it in the eastern world is the group of gems generally referred to as Graeco-Persian. There were, as we know, intimate relations between the great Persian Empire and the Greek world, particularly with Ionia. Though the haughty Persian nobles despised the Greeks, and the Greeks in their turn regarded the Persians as barbarians, it was inevitable that sooner or later the rather monotonous and barren art of the Persians should reflect the vivifying contact with the superior Greek culture. Thus we find that the gems of purely Persian style are followed in the second half of the fifth century and in the first half of the fourth century by gems in which Persian and Greek elements commingled. They were evidently made by Greeks for Persians. The adaptable Greeks accommodated themselves sufficiently to Persian taste to choose their subjects and types from the Persian world; but the style and execution are wholly Greek. And even in the representations

a new spirit has entered: instead of pictures portraying the wonderful deeds of the Great King with unvarying sameness, we now find scenes from the daily life of the Persian nobles—preferably contests of Persians and Greeks, or hunting scenes; or single figures of Persian nobles or ladies; or the Persian king or noble with his followers or conquered foes. Animals are a favorite subject, and among them a number of monstrous figures occur; they are the only instances in these gems in which the Oriental love for the supernatural survived.

These representations are executed in the broad, spirited style characteristic of Ionian work. As in Ionian gems, there is no desire to fill up the whole of the space with engravings and the encircling border is always omitted.

Most Graeco-Persian gems have the scaraboid form, which is adopted directly from the Greeks. A rectangular form with one faceted side is also popular. The cone and the cylinder are used, but these have more often engravings of purely Persian style.

Bluish chalcedony is the most popular material for this class of gems. Rock crystal, jasper, agate, and steatite occur less frequently, while glass paste sometimes appears as a substitute for stone.

55 RECTANGULAR PERFORATED AGATE with one side cut into five facets. On the plain side is engraved a Persian horseman spearing a boar. The horseman wears the characteristic Persian costume with long trousers, sleeved coat, and helmet-like cap covering head, neck, and the lower part of the face. The horse is represented in full front, except for the head—an interesting and unusual experiment on this class of gems. The five-faceted sides are decorated with animals—a falcon, a bear, a

PLATE 21

NO. 47

GIRL DANCING

GOLD

hyena, a fox with a grasshopper, and a lizard—all executed in a refreshingly lifelike though not very finished style. Second half of fifth century B. C. [Illustrated on pl. 19.]

Both the form of the stone and most of the representations are paralleled in the Graeco-Persian gems of the period figured by Furtwängler, A. G., pls. xi, upper half, passim, and xii, three upper rows, passim. The hyena and the bear are both rare in Greek art, though common enough on these stones (cf. Furtwängler, A. G., III, p. 124). For the falcon in ancient art, cf. O. Keller, Die antike Tierwelt, II, pp. 13 ff.

⅝ in. x ⅝ in. (15.87 mm. x 15.87 mm.); Th. 21/64 in. (8.33 mm.). Lent by the American Numismatic Society, 1919. Formerly in the Collection of Duffield Osborne. Said to be from near Bagdad. Published by D. Osborne, Engraved Gems, pl. vi, 18 a and b. Chipped in places, especially on the flat side.

Besides this stone two other Graeco-Persian gems, temporarily lent by Edward T. Newell, are at present (1919) exhibited with our collection. One is an exceptionally fine chalcedony cylinder with a Persian horseman shooting an arrow at a lion; the other a sard scaraboid with a Persian lady holding a bowl and a wreath.

ETRUSCAN GEMS

ABOUT 450–300 B. C.

The Etruscan scarabs of the second half of the fifth century B. C. show the developed free style prevalent in Greece at that time. The modeling is much softer than in the archaic period, and the attitudes of the figures are composed with a greater knowledge of foreshortening. Young heroes still form the favorite subject for representation, Herakles now being especially popular. The materials are the same as those used for the archaic Etruscan scarabs, carnelian retaining its great popularity. A high polish is now popular.

The close following of Greek models by the Etruscan scarab cutters was continued during the first half of the fourth century B. C. At least, there are a number of examples which both in their style and in their choice of subjects (woman bathing or drying her hair, Aphrodite, Eros, etc.) show an intimate connection with Greek fourth-century art. But by far more numerous and wide-spread during this period is another class of scarabs which makes its appearance at the end of the fifth century, is prevalent throughout the fourth century, and lasts until the beginning of the third century B. C. The distinguishing characteristic of these scarabs is that they are very roughly worked with the round drill, without any indication of

PLATE 22

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detail, evidently merely for decorative effect (cf. Nos. 65–69 and Furtwängler, A. G., pl. xix); the latter is heightened by their brilliant polish. Probably such scarabs were used as ornaments rather than seals. As subjects for representation on this class Herakles and Seilenos are particularly popular. Apollo, Artemis, and Leto, as well as Centaurs, Pegasos, the Chimaera, Siren, Medusa, and all manner of fantastic creatures are also common. Among the scenes from daily life, horsemen and chariots are preferred.

These scarabs have been found not only in Etruria, but all over central and southern Italy; and since their style is very individual, and differs from other fourth-century Etruscan art, it is not probable that they originated in Etruria. Perhaps the center of their manufacture was elsewhere in Italy; but where, it is difficult to determine definitely.

56 Banded Agate Scarab. Herakles, in a kneeling position, throttling the Nemean lion, which has jumped on his shoulder and is biting his right leg; in front of Herakles is his club. The representation is surrounded by a cable border. The beetle is carefully worked, the edge of the base being ornamented with a tongue pattern. The workmanship is of great beauty and shows the fully developed style of the second half of the fifth century B. C.

For the unusual position of the lion, on the shoulder of Herakles, compare the archaic Greek gem published by Furtwängler, A. G., pl. ix, 7, and the black-figured amphora in the British Museum, B. 193, illustrated in A. J. A., XI (1896), p. 10, fig. 7.

$\frac{43}{64}$ in. x $\frac{33}{64}$ in. (17.06 mm. x 13.1 mm.); Th. $\frac{25}{64}$ in. (9.92 mm.). Purchased, 1911. From the collection of Sir Arthur J. Evans. Said to be from Falerii. Published by Furtwängler, A. G., pl.

xx, 30; he places it in class 7 of his classification of Etruscan scarabs; cf. A. G., III, p. 187. Mentioned, Museum Bulletin, 1912, p. 98. The agate has been blanched by fire. Acc. No. 11.195.2.

57 FRONT OF A CARNELIAN SCARAB. Herakles bending over, about to throttle the Nemean lion; behind Herakles is his club. The engraving is surrounded by a cable border, and another border decorates the base on which the beetle stood. Fair Etruscan work of the second half of the fifth century B. C.

For similar representations cf. Furtwängler, A. G., pl. xvii, 56, 57. Compare also the contemporary coins from Heraclea, P. Gardner, The Types of Greek Coins, pl. v, 6.

$\frac{23}{32}$ in. x $\frac{35}{64}$ in. (18.25 mm. x 13.89 mm.); Th. $\frac{7}{64}$ in. (2.78 mm.). King Collection, No. 215. Published by King, Hdbk. of Engraved Gems, pl. lxiv, 3. The back of the scarab has been cut away. The engraving is highly polished. Acc. No. 81.6.7.

58 AGATE SCARAB. The winged Athena is striding forward, holding the leg of a giant in one hand. She wears a chiton and a helmet and carries a shield; in front of her is a snake. The representation is surrounded by a cable border, and a similar border decorates the edge of the base on which the beetle stands. Fair Etruscan work of the fifth century B. C.

The winged Athena is not an Etruscan innovation, as was once thought, but appears also in archaic Ionic art (cf. Furtwängler, A. G., pl. vi, 56). The mutilation of the enemy, practised apparently by the Greeks in prehistoric times, rested on the belief that the soul of the slain man would thereby be prevented from wreaking vengeance *μασχαλισμός*; cf. on this subject Furtwängler, A. G., III, p. 201, where this stone is cited.

PLATE 23
NO. 56

HERAKLES AND THE NEMEAN LION AGATE

41/64 in. x 31/64 in. (16.27 mm. x 12.3 mm.); Th. 23/64 in. (9.13 mm.). King Collection, No. 97. Published by King, Hdbk. of Engraved Gems, pl. xx, 1. Mentioned by Furtwängler, loc. cit. Cracked and chipped in several places. Acc. No. 81.6.12.

59 Carnelian Scarab. Winged female divinity, pouring from a vase (Eos?); in the field a serpent. Surrounding the representation is a cable border, and a similar border decorates the edge of the base on which the beetle stands. Fair Etruscan work, of the fifth to fourth century B. C.

For similar representations cf. Furtwängler, Berl. Kat., No. 223, and A. G., pl. xix, 67. Eos, the goddess of dawn, carrying a water-jar from which to pour the dew, appears on red-figured Athenian vases (cf., e. g., one in the Louvre, Gerhard, Auserlesene Vasenbilder, I, pl. viii, 9). The similar conception here may well have been borrowed from such representations.

19/32 in. x 7/8 in. (15.08 mm. x 22.22 mm.); Th. 21/64 in. (8.33 mm.). King Collection, No. 162. Published by King, Hdbk. of Engraved Gems, pl. xx, 2. The engraving is highly polished. Somewhat discolored by fire. Acc. No. 81.6.13.

60 Front of a Carnelian Scarab. Sphinx crouching, holding a branch between her fore-paws; her hair is tied up to form a bunch at the top of her head: around the representation a cable border. Rather cursory work, probably Etruscan of the fifth to fourth century B. C.

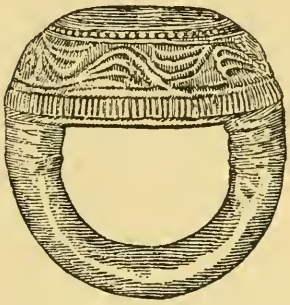
Compare Furtwängler, A. G., pl. xix, 62.

1/2 in. x 11/16 in. (12.7 mm. x 17.46 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 311. Published by King, Hdbk. of Engraved Gems, pl. xx, 3; Osborne, Engraved Gems, pl. v, 14. The back of the scarab has been cut away. The engraving is highly polished. Acc. No. 81.6.2.

61 Banded Agate set in a gold ring with broad rounded hoop and large convex oval bezel decorated with

embossed patterns. On the stone is engraved a Satyr sitting on a stone and playing with a goat. The representation is surrounded by a cable border. Spirited Etruscan work of the fourth to third century B. C.

For similar representations cf. S. Reinach, Pierres gravées, pl. 126, 75 and the examples listed by Stephani, Compte rendu, 1869, p. 69, notes 5, 6, and 7.



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For the type of ring cf. Marshall, Catalogue of Finger Rings in the British Museum, p. xliv, D viii; an example almost identical to ours is ibid. No. 356.

(As set) 13/32 in. x 21/32 in. (10.32 mm. x 16.67 mm.). Purchased, 1895. Unpublished. Acc. No. G.S. 223. (In Gallery II: C 32.)

62 FRONT OF A CARNELIAN SCARAB. Bull running to left, surrounded by a cable border. Cursory work, probably Etruscan of the fifth to fourth century.

Compare Furtwängler, Berl. Kat., No. 213.

13/32 in. x 35/64 in. (10.32 mm. x 13.89 mm.); Th. 3/8 in. (9.52 mm.). King Collection, No. 297. Unpublished. The back has been cut away. The engraving is not polished. Acc. No. 81.6.5.

63 CARNELIAN SCARAB. Bull lying down with head turned back. The representation is surrounded by a cable border. Cursory work, of similar style to the preceding.

13/32 in. x 17/32 in. (10.32 mm. x 13.49 mm.); Th. 11/32 in. (8.73 mm.). King Collection, No. 298. Unpublished. The engraving is not polished. Acc. No. 81.6.6.

64 YELLOW GLASS SCARAB. Griffin to right, surrounded by a single line. Cursory Etruscan work of the fifth to fourth century B. C.

PLATE 24

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For a similar representation, cf. Furtwängler, Berl. Kat., No. 284.

13/32 in. x 35/64 in. (10.32 mm. x 13.89 mm.); Th. 17/64 in. (6.75 mm.). Gréau Collection, No. 1020. Published by Froehner, Gréau Collection, pl. clxxiv, 5. Acc. No. 17.194.20.

65 Carnelian Scarab. Three horses in full front; no attempt is made to represent the hind legs of the horses. The representation is surrounded by a single line.

This is an excellent example of the class of scarabs described on p. 52 f. as prevalent in Italy from the end of the fifth to the beginning of the third century. The representation is cursorily executed, largely with the round drill; but the effect of the whole is very decorative, owing to the brilliant polish of the stone and the beautiful carving of the beetle, which is worked in great detail and rests on a base ornamented with shaded lines. For a design similar to ours cf. Furtwängler, Berl. Kat., No. 241.

25/32 in. x 5/8 in. (19.84 mm. x 15.87 mm.); Th. 31/64 in. (12.3 mm.). Purchased, 1919. Unpublished. In excellent preservation. Acc. No. 19.58.

66 Blue Glass Scarab. A warrior is advancing to the right, armed with a helmet, a spear, and a shield. The representation is surrounded by a single line. The beetle is carelessly executed. Etruscan work, probably of the fourth century B. C., of the same style as the preceding, worked largely with the round drill.

For similar representations of warriors cf. Furtwängler, Berl. Kat., Nos. 247 ff.

41/64 in. x 15/32 in. (16.27 mm. x 11.91 mm.); Th. 21/64 in. (8.33 mm.). Gréau Collection, No. 1018. Published by Froehner, Gréau Collection, pl. clxxiv, 3 and 6. Acc. No. 17.194.24.

67 FRONT OF A BLACK GLASS SCARAB. Two men facing each other; on the ground are a shield and a sword. Etruscan, probably of the fourth century B. C., of the same style as No. 65, with no detail work and worked largely with the round drill. Compare Furtwängler, Beri. Kat., No. 245.

45/64 in. x 9/16 in. (17.86 mm. x 14.29 mm.); Th. 11/64 in. (4.36 mm.). Gréau Collection, No. 1059. Published by Froehner, Gréau Collection, pl. clxxiv, 45. The back of the scarab has been cut away. Acc. No. 17.194.23.

68 BROWN GLASS SCARAB. Dog crouching, to left. The representation is surrounded by a single line. The beetle is carelessly executed. Etruscan work, probably of the fourth century B. C., of the same style as No. 65, worked largely with the round drill.

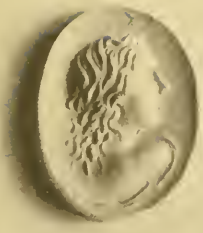
25/64 in. x 35/64 in. (9.92 mm. x 13.89 mm.); Th. 9/32 in. (7.14 mm.). Gréau Collection, No. 1016. Published by Froehner, Gréau Collection, pl. clxxiv, 1. Acc. No. 17.194.21.

69 CARNELIAN SCARAB. Demon with the upper part human and ending below in two dogs (Skylla ?). The representation is surrounded by a single line. Etruscan work of the same style as No. 65, executed largely with the round drill.

For similar representations cf. Furtwängler, A. G., pl. xix, 69, and the stones there mentioned.

9/32 in. x 13/32 in. (7.14 mm. x 10.32 mm.); Th. 15/64 in. (5.95 mm.). Purchased, 1895. Unpublished. Slightly chipped on the edge. Acc. No. G. S. 221.

PLATE 25



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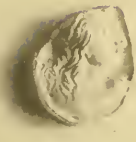

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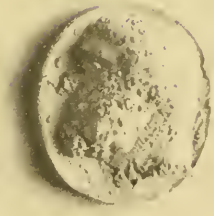

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81

HELLENISTIC PERIOD

THIRD AND SECOND CENTURIES B. C.

In the preceding centuries we have been able to trace a stylistic development along clear and definite lines. After the fourth century this is no longer possible. There are indeed certain distinct tendencies which characterize the various schools of the period; but we miss the homogeneity and the consecutive progress which distinguished Greek art from the seventh to the fourth century B. C. It is therefore more difficult to assign definite dates to the products of this period. Generally it is not possible to place Hellenistic gems more precisely than in the long period of the third and the second century B. C.; and often it is even difficult to separate them clearly from the Graeco-Roman gems of the first century B. C., which followed so directly in the footsteps of later Hellenistic art.

The style and choice of subjects of these Hellenistic gems are the same as those familiar to us from the sculpture of the period. The stylistic tendencies introduced in the fourth century by Skopas, Praxiteles, and Lysippos are carried further, sometimes to the point of exaggeration. We accordingly have works which display great intensity of feeling, or exaggerated softness, or strong realism. Or again we find conscious imitation of the

fifth-century style or of the archaic style of the sixth century; for the Hellenistic period, and even more the Graeco-Roman period which succeeded it, had not the strongly creative impulse which distinguished earlier Greek art. Nevertheless, the Hellenistic artists were full of vitality and, given the starting point, they were able to proceed independently and produce works of an impetuous force and individuality entirely their own.

A great change takes place in the shape of the stones in this period. Instead of the perforated scarabs and scaraboids of the preceding centuries the unperforated ring-stone, generally flat on one side and convex on the other, becomes the accepted form. It was intended to be worn set in a ring, no longer fastened on a swivel. The representation is placed preferably on the convex side, the richness and depth thereby attainable appealing strongly to Hellenistic taste. A few older shapes naturally survive in sporadic instances, but they are rare. The stones are often of considerable size and the large rings in which they were mounted are not uncommonly preserved. To prevent too great weight these rings are frequently made hollow. For the types of rings prevalent during this period cf. Marshall, Cat. of Finger Rings in the Brit. Mus., pp. xlii and xliii.

The favorite stones are the hyacinth, garnet, beryl, topaz, amethyst, rock crystal, carnelian, sard, agate, and sardonyx, many of them introduced into the Greek world from the East after the conquests of Alexander the Great. Chalcedony, the prevailing stone of the fifth and fourth centuries, still occurs, but is no longer common. Glass, as a substitute for more precious material, is often used, especially of brownish tints.

A great technical innovation introduced in this period is the cameo, in which the representation, instead of being

PLATE 26

NO. 77

SERAPIS

ROCK CRYSTAL

engraved in the surface of the gem, is carved in relief. These cameos naturally did not serve for seals as did the intaglios, but were used purely for decorative purposes in rings as well as on such objects as vases, utensils, musical instruments, and jewelry. The custom was clearly derived from the Orient and is another instance of the increasing love of luxury which began to pervade Greek society. But while the eastern people were mostly content to use plain precious stones for such decoration, the Greeks characteristically preferred to give them form and meaning by ornamenting them pictorially. The material used for these cameos is mostly sardonyx, the different layers of which lent themselves specially well to such treatment. The substitution of glass is frequent.

Of the subjects in use on gems of the Hellenistic period the most important is the portrait, which now acquired great popularity. Portraits of kings and princes, as well as of private individuals, became popular. In these it is noteworthy that the bust form as well as the head is used. Scenes from daily life are not unusual, while among mythological subjects Dionysos and Aphrodite and their followers—Satyrs, Eros, Psyche, and Hermaphrodite—are favored. Apollo and Artemis are not uncommon, and Egyptian divinities, like Isis and Serapis, now make their appearance. The head of Medusa is another favorite subject. The less important gems have minor representations such as vases, utensils, animals, masks, heads, and symbols; and these are not easily distinguishable from similar gems of the Graeco-Roman period.

A number of gem-cutters of this period are known to us by their signatures (cf. p. xxxviii f.).

70 Brown Glass Paste, set in a gilt-bronze ring. Apollo playing the lyre. He wears a himation around

the lower part of his body and has a quiver hanging on his back; by his side is a column.

This and the three following gems are excellent illustrations of the exaggerated softness apparent in some Hellenistic work. The overemphasized curve of the figures, the elongated proportions, and the almost flabby modeling, show the innovations of the fourth century carried to extremes. This style of work occurs mostly on such large convex stones, and seems to have been produced by a special school, as the execution—cursory yet dextrous—is similar throughout. Compare the representations in Furtwängler, A. G., pl. xxxiv, passim. They can be dated in the III–II century B. C.

(As set) 1⅜ in. x 47/64 in. (34.92 mm. x 18.65 mm.). Gréau Collection, No. 1038. Published by Froehner, Gréau Collection, pl. clxxiv, 24. The glass paste is considerably cracked and chipped. Convex on the engraved side and strongly oval. A piece of the ring is missing and has been restored, and parts of the gilding of the bronze have disappeared. Acc. No. 17.194.25.

71 Brown Glass Paste. Aphrodite partly draped, supporting her left arm on a column and holding a flower in her right hand. The workmanship is the same as in the preceding.

For a similar representation cf. Furtwängler, Berl. Kat., No. 1047.

1¼ in. x 21/32 in. (31.75 mm. x 16.67 mm.); Th. 7/32 in. (5.56 mm.). Gréau Collection, No. 1039. Published by Froehner, Gréau Collection, pl. clxxiv, 25. Convex on the engraved side. Chipped in places. Acc. No. 17.194.26.

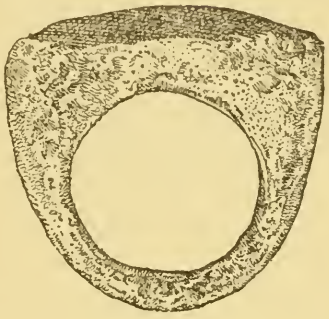
72 Brown Glass Paste set in a gilt-bronze ring. Figure of Aphrodite in a pose similar to the preceding but reversed, supporting her right arm on a column and holding up her drapery in both hands. For the workmanship see No. 70.

82 (ENLARGED)

(As set) 1¼ in. x 45/64 in. (31.75 mm. x 17.86 mm.). Gréau Collection, No. 1040. Published by Froehner, Gréau Collection, pl. clxxiv, 26. Convex on the engraved side. The gilt of the ring has largely disappeared. Acc. No. 17.194.27.

73 Banded Carnelian Ringstone. Aphrodite in a pose similar to No. 71, holding a fan. Fair Hellenistic work of the III–II century B. C. The workmanship is like that of No. 70.

For a similar representation cf. Furtwängler, A. G., pl. xxxiv, 40.



72

63/64 in. x 17/32 in. (25 mm. x 13.49 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 207. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxv, 6; Osborne, Engraved Gems, pl. xiv, 3; illustrated, King, Precious Stones, p. 169. Convex on the engraved side and strongly oval. A piece from the lower part is missing. Acc. No. 81.6.15.

74 Blue Glass Paste. The head and shoulders of a Nereid, represented swimming. Her hair is loose and part of her garment is shown around her upper arm. Good Hellenistic work, with a fine flow of line.

There are numerous replicas of this type on gems of this period (cf. references given by Furtwängler, A. G., text to pl. xxxv, 13); and also a considerable number of modern imitations (cf. e. g., Dalton, Post-Classical Gems, pl. xxvii, 745, 746). It used to be called Leander, but clearly represents a Nereid. Furtwängler would identify the Nereid as Galene, from the description of a gem by Tryphon in the Greek Anthology, IX, 544:

"Tryphon coaxed me, the Indian beryl, to be Galene, the goddess of Calm, and with his soft hands let down my hair. Look at my lips smoothing the liquid sea, and my

breasts with which I charm the windless waves. Did the envious stone but consent, you would soon see me swimming, as I am longing to do." (W. R. Paton's translation in the Loeb Classical Library.)

It will be seen that the description does not correspond in all details with the figure on our gem, so that Furtwängler's claim that Tryphon is the originator of this type is hardly justified; but it is of course quite possible that Tryphon's composition formed the starting point of other adaptations of the subject.

57/64 in. x 11/16 in. (22.62 mm. x 17.46 mm.); Th. 9/32 in. (7.14 mm.). Gréau Collection, No. 1025. Published by Froehner, Gréau Collection, pl. clxxiv, 11. Convex on both sides. Acc. No. 17.194.28.

75 Sard Ringstone. Similar representation to the preceding. Good execution.

35/64 in. x 17/32 in. (13.89 mm. x 13.49 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 87. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xiii, 6; Hdbk. of Engraved Gems, pl. lxxv, 2. Slightly convex on the engraved side. The lower part of the stone is missing and there is a largish chip on the upper side; the stone is somewhat blanched by fire. Acc. No. 81.6.16.

76 Banded Jasper Ringstone. Similar representation to the two preceding. Good execution.

17/32 in. x 27/64 in. (13.49 mm. x 10.71 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 86. Unpublished. Slightly convex on both sides. A piece from the upper part of the stone is missing. Acc. No. 81.6.17

77 Rock Crystal Ringstone. A bust of Serapis in full-front view, with indication of chiton and mantle, and wearing a tall head-dress (*kalathos*). The type is noble and dignified, and the execution is full of life.

For similar representations cf. Furtwängler, A. G., pl. xxxiii, 28, and the references cited in the text. Serapis,

an Egyptian deity whose worship was introduced into Greece and Rome in Ptolemaic times, was the god of the underworld, the sun-god, and the god of healing; he became identified with the Greek Zeus and Hades, and is often represented with their attributes (cf. Nos. 129, 130, 346).

51/64 in. x 21/32 in. (20.24 mm. x 16.67 mm.); Th. 5/16 in. (7.94 mm.). King Collection, No. 79. Unpublished. The surface is somewhat scratched and worn. Convex on both sides. Acc. No. 81.6.18.

78 Sard Ringstone. Head of Herakles in profile to right; he is bearded and wears a laurel wreath. Spirited but not very finished work, probably of the Hellenistic period.

For similar representations cf. Furtwängler, A. G., pl. xli, 35 and 37, and Berl. Kat., Nos. 6960 ff. This type of bearded Herakles became popular in Hellenistic and Roman art from the third century B. C. on; it may have been influenced by the creations of Lysippos (cf. Furtwängler in Roscher's Lexikon, under Herakles, cols. 2169 and 2178).

35/64 in. x 37/64 in. (13.89 mm. x 14.68 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 217. Published by King, Hdbk. of Engraved Gems, p. 37. Slightly convex on both sides. A piece from the top is missing. Acc. No. 81.6.19.

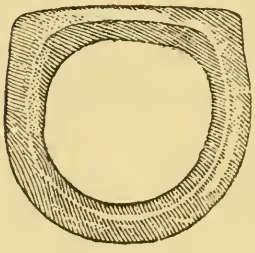
79 Purple Glass Paste. Head of bearded Herakles in profile to left, similar to the preceding. The surface is so much corroded that it is difficult to judge of the modeling and decide whether it is a work of the Hellenistic or Graeco-Roman period.

13/16 in. x 45/64 in. (20.64 mm. x 17.86 mm.); Th. 11/64 in. (4.36 mm.). Gréau Collection, No. 1030. Published in Froehner, Gréau Collection, pl. clxxiv, 16. Acc. No. 17.194.29.

80 Sard Ringstone. The figure of a girl standing in profile to right; she wears a chiton and a himation and holds a jug in one hand. Fair work of the Hellenistic period, copied probably from a fifth-century model. [Illustrated on pl. 24.]

There are a number of replicas of this subject; cf. Furtwängler, A. G., pl. xxxix, 26, 27, and the references given in the text. In some of these representations the mouth of a fountain is added; so that we must interpret the scene on our gem also as a girl drawing water. The fine simplicity of the conception and composition is in the fifth-century spirit.

27/32 in. x 27/64 in. (21.43 mm. x 10.71 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 90. Unpublished. Convex on both sides. Acc. No. 81.6.20.



81

81 Massive Gold Ring, with large oval bezel. On the bezel is engraved the head of Alexander the Great in the guise of Herakles, wearing the lion's skin. The bold execution is characteristic of the Hellenistic period.

The type occurs on coins; cf. Cat. of Grk. Coins in the Brit. Mus., Cilicia, pl. xxix, 6.[1]

D. of hoop, 1 1/16 in. (26.99 mm.); L. of bezel, 63/64 in. (25 mm.); Wt. 61 1/2 grains (39.62 grammes). Purchased, 1910. From Sovana in the Maremma. Unpublished. Acc. No. 10.132.1. (In Gallery II: C 32.)

82 Green Glass Cameo. Head of Medusa in three-quarters view, with wings and two serpents in her hair. The execution is excellent, the expression of pathos being conveyed with much feeling.

The "pathetic" type of Medusa is a creation of the

[1]This reference I owe to Mr. E. T. Newell.

83 (ENLARGED)

Hellenistic period and stands in characteristic contrast to the quiet, impersonal conception of the fifth and fourth centuries. The three-quarters view, instead of the old front view, was generally chosen as more effective for the rendering of grief. For a discussion of this type cf. Furtwängler in Roscher's Lexikon, under Gorgones, col. 1724 f. One of the finest representations of it is a cameo in the Berlin Museum, Furtwängler, A. G., pl. lii, 6.

1 1/64 in. x 29/32 in. (25.8 mm. x 23.02 mm.); Th. 7/16 in. (11.11 mm.). Purchased, 1911. From the collection of Sir Arthur J. Evans. Found in Cappadocia in 1889. Described, Museum Bulletin, 1912, p. 98. Chipped in places; a piece has been broken off at the top and reattached. Acc. No. 11.195.5.

83 Fragment of a Sardonyx Cameo, representing a Nereid riding on a Triton. The figures are in opaque white against a yellowish transparent background; they are beautifully modeled with great muscular detail in the brilliant style of the Hellenistic period.

The Triton bears a strong resemblance to some of the figures on the reliefs of the Great Altar at Pergamon. The probable date of our cameo is therefore the second century B. C. It ranks among the finest cameos of its period known.

1 1/32 in. x 1 17/64 in. (26.19 mm. x 31.15 mm.); Th. 3/16 in. (4.76 mm.). Purchased, 1906. Published by E. R(obinson), Museum Bulletin, 1907, p. 123–4, No. 11, fig. 3. Acc. No. 06.1205.

ITALIC GEMS

THIRD TO FIRST CENTURY B. C.

We have seen that the gems prevalent in Etruria and elsewhere in Italy during the fourth century B. C. consisted of scarabs roughly worked with a round drill. In the third and second centuries these were superseded by another class of gems which are of special interest to us in that they form an important source of knowledge for the early Roman art of the Republican period. By the middle of the third century B. C. Rome had after long struggles subjugated the whole of Italy; but being culturally on a much lower plane than both Etruria and the Greek colonies of South Italy, her sway meant an artistic retrogression. Not having enough originality herself, she adopted the styles of her neighbors. We can accordingly distinguish two distinct styles, one imitating Etruscan art, the other Hellenistic art.

Etruscanizing Group

The gems of this class show a strong dependence on Etruscan art both in style and motive, and thus bear interesting evidence to the important part played by Etruscan culture in the Roman world at this period. Being purely imitative, there is of course no organic development traceable in these gems; both the archaic and the

PLATE 29

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fully developed styles are copied with more or less success, and with a certain superficial dexterity in the technique; but always in the rather dry, unimaginative manner peculiar to Roman work.

Though a few gems belonging to this group still retain the scarab shape, the large majority are ringstones of the form introduced in the Greek world in Hellenistic times. Many characteristics of the former scarabs are, however, retained. The side of the ringstone on which the engraving was worked is almost flat, the engraving occupies almost the entire field, and a border is often used.

The most popular stone of this group is the agate; the carnelian and sard are also common, and the chalcedony, nicolo, and aquamarine occur occasionally. Very frequent is the use of glass instead of stone. Incidentally this shows how wide-spread the custom of sealing had become; for all those who could not afford to have their seals in hard stone had to take recourse to this cheap substitute.

The inscriptions now no longer refer to the person represented, as in the Etruscan scarabs, nor do they give the name of the artist, as in the Greek gems. The only concern of the practical Roman was to whom the seal belonged, and accordingly the inscriptions invariably give the name of the owner. They are in Latin, Greek, or Etruscan characters. The style of the letters suggests that the great majority of these inscribed stones belong to the second century B. C.

In the representations the engravers of these gems largely borrowed from the material used by the Etruscans on their scarabs. Heroes were particularly popular, especially those from the Theban and Trojan legends. Some scenes, though evidently derived from mythological prototypes, are not sufficiently individualized to admit

of special identification. Among these, wounded warriors are particularly common; also horsemen and warriors arming. Artisans working at armor, or ships or vessels are also popular. They can often be identified with special mythological persons, such as Daidalos or Argos. Prometheus fashioning man enjoys considerable popularity.

Besides heroic legends, religious subjects play an important part, particularly sacrificial scenes and consultation of oracles. A very common and curious representation is a human head emerging from the ground, evidently in the act of soothsaying, surrounded by one or more persons. This can probably be traced to the Orphic mysteries which found their way into Roman religion (cf. Furtwängler, A. G., III, pp. 245 ff.).

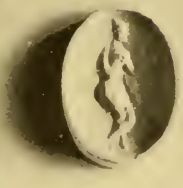
84 Carnelian Ringstone. Ajax carrying the dead Achilles, who has an arrow in his left foot; both wear helmets and cuirasses; on the ground is a shield.

This subject is popular on gems of this class; cf. Furtwängler, A. G., III, p. 232, and pl. xxiii, 45–47. It is familiar from black-figured Athenian vases (cf., e. g., British Museum B. 172, 279, and Berlin Museum, No. 1802; also the references given in Overbeck, Galerie heroischer Bildwerke, p. 546, and Fleischer in Roscher's Lexikon, under Achilles, col. 51).

37/64 in. x 29/64 in. (14.68 mm. x 11.51 mm.); Th. 9/16 in. (14.29 mm.). King Collection, No. 249. Published by King, Hdbk. of Engraved Gems, pl. lxvi, 1; Ant. Gems and Rings, II, woodcuts, pl. xliii, 9; mentioned by Furtwängler, A. G., text to pl. xxiii, 46; illustrated, King, Precious Stones, p. 287. Slightly convex on the engraved side. Acc. No. 81.6.21.

85 Carnelian Ringstone. The wounded Spartan hero Othryades writing the word VICI ("I conquered") on a shield of the trophy he erected before dying. He is

PLATE 30



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nude and has a helmet and a shield. In the field is the inscription ICIN.

Another common subject on gems of this class; for a discussion of it cf. Furtwängler, A. G., III, p. 236; for other representations of it cf. Furtwängler, op. cit., pl. xxiii, 1, 5, 8–14.

19/32 in. x 7/16 in. (15.08 mm. x 11.11 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 244. Published by King, Ant. Gems and Rings, II, copperplates, first group, V, 51. Slightly convex on the engraved side. Acc. No. 81.6.22.

86 Carnelian Ringstone. Warrior kneeling on one knee and holding a spear in his left hand; he wears a chiton, chlamys, and helmet, and carries a shield and a sword.

43/64 in. x 31/64 in. (17.06 mm. x 12.3 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 247. Published by King, Hdbk. of Engraved Gems, pl. lxvi, 4; Ant. Gems and Rings, II, woodcuts, pl. xlii, B, 10. Slightly convex on both sides. A piece is missing from the lower right-hand corner. Acc. No. 81.6.23.

87 Carnelian Ringstone. A warrior is placing a garland around a column on which is a vase; he wears a chlamys and is armed with a helmet, a shield, and a spear.

35/64 in. x 27/64 in. (13.89 mm. x 10.71 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 245. Published by King, Hdbk. of Engraved Gems, pl. lxvi, 5; Ant. Gems and Rings, II, woodcuts, pl. xxxvii, A, 2; illustrated, King, Precious Stones, p. 282. Convex on both sides. Acc. No. 81.6.24.

88 Carnelian Ringstone. A man wearing a chlamys is working with a hammer on the prow of a ship (perhaps Argos, the builder of the Argo).

For similar representations cf. Furtwängler, A. G., pl. xxi, 8, 9.

35/64 in. x 27/64 in. (13.89 mm. x 10.71 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 243. Published by Osborne, Engraved Gems, pl. xvii, 16. Acc. No. 81.6.25.

89 AGATE RINGSTONE. A man wearing a chlamys is standing before a herm and measuring with a plumb-line.

For similar representations of men measuring with plumb-lines cf. Furtwängler, A. G., pl. xxi, 7, and Berl. Kat., No. 527.

33/64 in. x 13/32 in. (13.1 mm. x 10.32 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 206. Published by King, Hdbk. of Engraved Gems, pl. xxviii, 6. Mentioned by Furtwängler, A. G., text to pl. xxi, 7. Acc. No. 81.6.26.

90 BANDED AGATE RINGSTONE. Hermes, characterized by the kerykeion and his winged cap, is pulling up a figure emerging from the ground, probably a dead person whom he is bringing back to life. Hermes is beardless and wears a chlamys. In the field is the inscription C. A. D., referring to the owner of the seal.

The subject is common on gems of this class; for a discussion of its significance and probable derivation from Pythagorean doctrines, cf. Furtwängler, A. G., III, pp. 253 ff.; for similar representations, cf. op. cit., pl. xxi, 66 ff.

1/2 in. x 21/64 in. (12.7 mm. x 8.33 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 146. Published by King, Hdbk. of Engraved Gems, pl. lxxv, 1; Ant. Gems and Rings, II, woodcuts, pl. xxi, 5 and copperplates, second group, III, 14; Müller-Wieseler, Denkmäler, II, No. 332; mentioned by Furtwängler, A. G., text to pl. xxi, 67; illustrated, King, Precious Stones, p. 192; Ant. Gems, pl. iii, 14. Slightly convex on the unengraved side. Chipped in places. Acc. No. 81.6.28.

91 BANDED AGATE RINGSTONE. A man wearing a chlamys is bending forward and writing on a tablet the

PLATE 31

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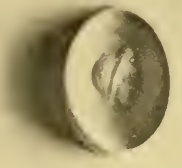

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auguries told him by a head on the ground. In the field are a star and a crescent. Around the representation is a cable border.

The subject of the representation is evidently derived from the Orphic rites; for a discussion of it cf. Furtwängler, A. G., III, p. 245; for similar representations cf. Furtwängler, op. cit., pl. xxii, 3–6.

33/64 in. x 27/64 in. (13.1 mm. x 10.71 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 230. Published by King, Ant. Gems and Rings, II, copperplates, first group, III, 31. Acc. No. 81.6.29.

92 Banded Agate Ringstone. Warrior consulting an oracle. He stands before a column with a serpent coiled around it and a bird perched on top; below is a ram.

For similar representations cf. Furtwängler, A. G., pl. xxiv, 10, 11, 16, 17. Dionysius of Halikarnassos, I, 14, speaks of the old oracle of Mars at Tiora where a woodpecker, sitting on a wooden column, gives out oracles. It is probable that we have here a representation of such an oracle. The ram can be explained as a sacrificial offering, and the snake as a sacred animal.

17/32 in. x 13/32 in. (13.49 mm. x 10.32 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 248. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xlii, B, 7; illustrated, King, Precious Stones, p. 143. Several pieces around the edge are missing. Acc. No. 81.6.30.

93 Yellow Glass Paste. Similar representation to the preceding, but less carefully executed.

Dimensions of field with representation: 15/32 in. x 3/8 in. (11.91 mm. x 9.52 mm.). Gréau Collection, No. 1048. Published by Froehner, Gréau Collection, pl. clxxiv, 34. Somewhat chipped on the lower side; the edges have not been trimmed. Acc. No. 17.194.30.

HELLENIZING GROUP

The gems of this class show their derivation not from Etruscan art, like the preceding group, but from Greek art of the Hellenistic period. The point of contact was Campania, which after the end of the fourth century was in close touch with Rome. The Campanians were a sturdy, free people whose joyous temperament made them very receptive to Greek culture. But though this Hellenizing style probably originated in Campania, it seems to have spread through the whole of central and southern Italy. In contrast to the preceding group we note a preference for round plastic forms. There is no longer any harking back to the severe, archaic style; contemporary motives and ideas are adopted. The execution is generally facile, but rarely of great artistic merit. For dating these gems a comparison with the coins of the period is of importance, since in a number of cases similar designs are found on both.

As in the Greek Hellenistic gems, the stones of this class are often convex, though flat ones occur not infrequently; they are never perforated, and were always designed to be set in rings. In spite of the intimate connection with Hellenistic art, cameos are unknown in this group.

The favorite materials are sard and carnelian; agate, jasper, and amethyst were used occasionally, and glass is very common.

The inscriptions refer, as in the preceding class, to the owner of the seals. They are generally in Latin, sometimes in Greek, and occasionally in Oscan or Etruscan letters. The names are mostly not written in full, only a few letters being considered sufficient for identification. The style of the letters is paralleled on Roman coins of the second half of the third and the second century B. C.

The designs on these gems are characteristic of their

PLATE 32

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origin. Instead of the heroic and religious subjects prevalent on the Etruscanizing group, Erotic and Bacchic figures are popular. Eros, Aphrodite, Dionysos, Satyrs, and Seilenos are all represented as we see them in Hellenistic art, and in similar motives. Other common subjects are Fortuna, Nike, Isis, and the Muses. The favorite hero is Herakles; but he is not often represented as in earlier art, performing great deeds, but more according to the taste of the time; for instance, as seated, or drunken, or subdued by Eros. We have a number of representations of Trojan heroes. Among other legendary figures should be mentioned Perseus, Marsyas, and the national hero, Marcus Curtius.

Besides mythological scenes, subjects taken from daily life also occur. Such are portrait-heads, horsemen, huntsmen, fishermen, athletes, and especially actors; likewise animals and simple objects and utensils. The fantastic combinations later referred to as *grylloi*, which first appear on the early Carthaginian gems (cf. p. 34 f.), are sometimes found on gems of this group.

94 Brown Glass Paste. Odysseus, as a beggar on his return to his home; he is leaning on his staff, and wears a tunic and a pilos; at his side hangs a sword.

For similar representations on gems of this period cf. Furtwängler, A. G., pl. xxvii, 45 ff. Odysseus leaning on his staff was the symbol of the Mamilia Gens, who claimed descent from Telegonus, the reputed son of Odysseus and Circe. He occurs on coins of L. Mamilius (about 170 B. C.) and C. Mamilius Limetanus (about 84 B. C.), in much the same attitude as on our gem (cf. H. A. Grueber, Coins of the Rom. Republic in the Brit. Mus., I, p. 97, and E. Babelon, Monnaies de la république romaine, II, p. 173).

5/8 in. x 31/64 in. (15.87 mm. x 12.3 mm.); Th. 9/64 in. (3.57 mm.). Gréau Collection, No. 1049. Published by Froehner, Gréau Collection, pl. clxxiv, 35. Convex on the engraved side. Acc. No. 17.194.31.

95 CARNELIAN RINGSTONE. Two helmeted horsemen routing two warriors on foot (the Dioskouroi at the battle of Regillus?); one of the warriors lies prostrate on the ground; the other is protecting himself with his shield, while his opponent is about to launch a spear against him. A rough cable border surrounds the scene. Spirited, but rather cursory execution.

29/64 in. x 43/64 in. (11.51 mm. x 17.06 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 166. Published by King, Hdbk. of Engraved Gems, pl. liv, 2; Ant. Gems and Rings, II, woodcuts, pl. xl, 2; Osborne, Engraved Gems, pl. xviii, 6. Acc. No. 81.6.121.

96 OPAQUE BLUE GLASS PASTE, set in a bronze bezel. Probably a fisherman angling over a parapet. Rough execution.

Compare the similar representations in Furtwängler, A. G., pl. xxviii, 25 and 30.

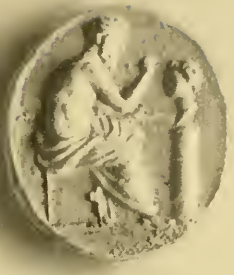
(As set) 37/64 in. x 27/64 in. (14.68 mm. x 10.71 mm.). Gréau Collection, No. 1045. Published by Froehner, Gréau Collection, pl. clxxiv, 31. Convex on the engraved side. Broken in several pieces and reattached; chipped around the edge. Acc. No. 17.194.32.

97 OPAQUE BLUE GLASS PASTE. A tower with five soldiers, of whom two are the size of the tower, three much smaller.

45/64 in. x 57/64 in. (17.86 mm. x 22.62 mm.); Th. 9/64 in. (3.57 mm.). Gréau Collection, No. 1057. Published by Froehner, Gréau Collection, pl. clxxiv, 43. Slightly convex on the unengraved side. Broken in two pieces and reattached. Acc. No. 17.194.50.

PLATE 33

NO. 118



SCULPTOR

CARNELIAN

98 Almandine Garnet. Eros walking to right carrying the weapons of Herakles—the lion's skin, the club, the bow, and the quiver.

For a similar representation cf. Furtwängler, A. G., pl. xxvii, 64.

41/64 in. x 33/64 in. (16.27 mm. x 13.1 mm.); Th. 1/4 in. (6.35 mm.). King Collection, No. 175. Unpublished. Strongly convex on the engraved side. The back has been hollowed out. A piece is missing from the edge. Acc. No. 81.6.31.

100

99 Brown Glass Paste set in a ring of gilt-bronze consisting of a plain hoop expanding upward. On the stone is engraved Eros, wreathed, going to left, carrying an amphora and a burning torch.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 1580, 1581.

(As set) 29/64 in. x 29/64 in. (11.51 mm. x 11.51 mm.). Gréau Collection, No. 1037. Published by Froehner, Gréau Collection, pl. clxxiv, 23. Convex on the engraved side. The gilt on the ring has partly disappeared. Acc. No. 17.194.33.

100 Onyx Ringstone. Eros, holding a torch in his hand, is looking into a large fluted vase, out of which a skeleton appears to be falling; a branch is placed in the vase. Good execution.

31/64 in. x 29/64 in. (12.3 mm. x 11.51 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 173. Formerly in the Nott Collection.

Published by Furtwängler, A. G., pl. xxv, 40; King, Hdbk. of Engraved Gems, pl. lxxv, 3; Ant. Gems and Rings, II, woodcuts, pl. xxxvi, 9, and copperplates, first group, III, 33; Osborne, Engraved Gems, xxvi, 9; illustrated in King, Precious Stones, p. 374; mentioned in Bullettino dell' Instituto, 1831, vol. iii, 58. Slightly chipped on the edge. Acc. No. 81.6.73.

101 Banded Agate Ringstone. Two Erotes standing back to back and holding up above their heads a circular vase, on the body of which is represented a horse in full gallop with head turned back, and a star ornament; between the Erotes are represented strings, so that the whole has the form of a lyre.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 3829 f.

35/64 in. x 25/64 in. (13.89 mm. x 9.92 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 235. Published by King, Hdbk. of Engraved Gems, pl. lxxv, 5; Ant. Gems and Rings, II, woodcuts, pl. xxxix, 3; illustrated, King, Precious Stones, p. 124. Convex on the engraved side, concave on the other. Acc. No. 81.6.32.

102 Carnelian Ringstone. Head of Hermes, profile to right; he is bearded and wears a small winged hat. The execution is unusually careful.

For a similar representation cf. Furtwängler, A. G., pl. xxvi, 29.

29/64 in. x 13/32 in. (11.51 mm. x 10.32 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 151. Published by King, Ant. Gems and Rings, II, copperplates, first group, I, 1. Convex on the engraved side. Acc. No. 81.6.34.

103 Sard Ringstone. Helmet with vizor representing the face of a bearded man; above, it is decorated with ram's horns. Very carefully worked.

For similar representations cf. Furtwängler, A. G., pl. xxix, 71, 72.

PLATE 34

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15/32 in. x 27/64 in. (11.91 mm. x 10.71 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 165. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxix, 12; illustrated, King, Ant. Gems, p. xviii, left. Slightly convex on the unengraved side. Some pieces are missing around the edge. Acc. No. 81.6.35.

104 Sard Ringstone. Similar to the preceding, but in rather higher relief and not so carefully executed. In the field is given the name of the owner, PRIMIGENI.

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15/32 in. x 3/8 in. (11.91 mm. x 9.52 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 164. Published in King, Ant. Gems and Rings, II, copperplates, first group, IV, 41. Slightly convex on the engraved side. Acc. No. 81.6.36.

105 Carnelian set in an eighteenth-century ring. Gryllos: Helmet made up of a boar's head, a sleeping dog, a ram's head, and the forepart of a lizard.

For similar representations on this class of gems cf. Furtwängler, A. G., pl. xxix, 75 ff.

(As set) 1/2 in. x 27/64 in. (12.7 mm. x 10.71 mm.); Th. about 9/64 in. (3.57 mm.). King Collection, No. 322. Published by King, Ant. Gems and Rings, II, copperplates, first group, III, 36. Convex on the engraved side. Acc. No. 81.6.40.

106 Carnelian Ringstone. Mask of a bearded, wrinkled man, in profile to left. In the field the inscription S. PEDI, probably standing for ("of Sextus Pedius").

Such masks were presumably used by actors for the part of an angry old man.

For similar representations cf. Furtwängler, A. G., pl. xxvi, 49 ff.

33/64 in. x 29/64 in. (13.1 mm. x 11.51 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 93. Published by King, Ant. Gems and Rings, II, copperplates, first group, iv, 44. Slightly convex on the engraved side. Acc. No. 81.6.37.

107 AMETHYST RINGSTONE. A female comic mask, in profile to left.

For similar representations cf. Furtwängler, A. G., pl. xxvi, 57 ff.

9/16 in. x 13/32 in. (14.29 mm. x 10.32 mm.); Th. 1/4 in. (6.35 mm.). King Collection, No. 194. Unpublished. Strongly convex on both sides. Acc. No. 81.6.38.

108 GARNET RINGSTONE. Mask with mustache, seen three-quarters front.

15/32 in. x 11/32 in. (11.91 mm. x 8.73 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 195. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxi, 6; illustrated in King, Precious Stones, p. 327. Acc. No. 81.6.39.

109 GREEN JASPER RINGSTONE, mottled with yellow. Bull running to right; below, a serpent; above, a crescent, a star, and a small animal.

A bull of this type, sometimes with a serpent below, occurs on Romano-Campanian coins of the third century B. C. Cf. H. A. Grueber, Coins of the Rom. Republic in the Brit. Mus. II, p. 136, III, pl. lxxv, 9; I, p. 582, III, pl. lvii, 18; Furtwängler, A. G., III, p. 278. For similar representations on gems, cf. Furtwängler, Berl. Kat., Nos. 1982, 1983; and A. G., pl. xxviii, 65.

7/16 in. x 31/64 in. (11.11 mm. x 12.3 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 135. Published by King, Ant. Gems and

Rings, II, woodcuts, pl. xvi, 7; illustrated in King, Ant. Gems, p. 338. Slightly convex on the engraved side. Acc. No. 81.6.41.

110 Sard Ringstone. Boar attacked by a hound (the wild boar of Calydon?).

For similar representations cf. Furtwängler, Berl. Kat., Nos. 6563-6565. A boar, sometimes pierced with an arrow and attacked by a hound, occurs on Roman coins of the Republican period; cf. H. A. Grueber, Coins of the Rom. Republic in the Brit. Mus., I, p. 389, III, pl. xlii, 2; I, pp. 420, 421, III, pl. xliii, 14, 15; II, p. 74, III, pl. lxvii, 11.

27/64 in. x 35/64 in. (10.71 mm. x 13.89 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 305. Unpublished. Convex on the engraved side. Acc. No. 81.6.42.

111 Carnelian Ringstone. Ram running to right with head turned back. In the field a kerykeion and a shield (?); inscribed with the name of the owner, PRIMVS.

25/64 in. x 33/64 in. (9.92 mm. x 13.1 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 137. Published by King, Ant. Gems and Rings, II, copperplates, first group, V, 49. Slightly convex on both sides. Chipped in places and partly discolored by fire. Acc. No. 81.6.43.

112 Carnelian Ringstone. A goat walking to right with a grasshopper on its back.

Compare the representations on Roman Republican coins of goats with winged genii on their backs (H. A. Grueber, Coins of the Rom. Republic in the Brit. Mus., I, p. 322, III, pl. xxxviii, 11–14).

33/64 in. x 41/64 in. (13.1 mm. x 16.27 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 306. Published by King, Hdbk. of Engraved Gems, pl. lviii, 6; Ant. Gems and Rings, II, woodcuts, pl. liv, 4; illustrated, King, Precious Stones, p. 164. Convex on the engraved side. Acc. No. 81.6.44.

113 CARNELIAN RINGSTONE. Group of four cows, with a tree in the background; one of the cows is lying down, the others are standing; of two cows only the heads are visible.

33/64 in. x 39/64 in. (13.1 mm. x 15.48 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 294. Published by King, Ant. Gems and Rings, II, woodcuts, pl. liii, 11. Slightly convex on both sides. Acc. No. 81.6.45.

114 CARNELIAN RINGSTONE. Triskeles (device formed by three legs) with a human head in the center, and with ears of wheat and a poppy flower between the legs.

The triskeles, with a gorgoneion in the center and with ears of wheat, occurs on the contemporary coins of Sicily; cf. Head, Historia Numorum, pp. 148, 163. It also appears on the Republican coins of 49 B. C. (H. A. Grueber, Coins of the Rom. Republic in the Brit. Mus., II, p. 558, III, pl. cxx, 1). The triskeles itself is generally regarded as the emblem of the sun, and the connection of the gorgoneion with it has been taken to show the significance of the Gorgon as the power of the sun; cf. A. L. Frothingham, A. J. A., XV (1911), p. 352, and Furtwängler in Roscher's Lexikon, under Gorgonen, col. 1726.

1/2 in. x 7/16 in. (12.7 mm. x 11.11 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 226. Published by King, Hdbk. of Engraved Gems, pl. lxxvi, 2; Ant. Gems and Rings, II, woodcuts, pl. xx, 10, and copperplates, first group, III, 35. Slightly convex on both sides. Slightly cracked across the middle. Acc. No. 81.6.46.

115 PURPLE GLASS PASTE. Amphora with ribbed body on a high foot. Rough execution.

For similar representations during this period cf. Furtwängler, Berl. Kat., Nos. 2266–2268.

45/64 in. x 27/64 in. (17.86 mm. x 10.71 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 1060. Published by Froehner, Gréau

PLATE 35

NO. 127

PANTHEISTIC HEAD

CHALCEDONY

Collection, pl. clxxiv, 46. Convex on the engraved side. Acc. No. 17.194.34.

First Century B. C.

In the first century B. C. the Etruscanizing and the Hellenizing groups became gradually merged into one style. As we should expect from our knowledge of contemporary history and art, we find the national Latin element gradually disappearing and the Greek style gaining complete ascendancy. Before the establishment of the Graeco-Roman classicist style of the Augustan period we can watch this process at work. The Etruscanizing gems no longer copy the archaic style, retaining only a certain stiffness. The Campano-Hellenistic style, on the other hand, loses somewhat its sturdiness and freshness and becomes more and more classicist in tendency.

Sardonyx, sard, carnelian, and glass paste retain their popularity, but the convex form is no longer so common. The subjects are similar to those of the preceding period, though a number of new motives are introduced.

116 Sard Ringstone. Bust of Hera in profile to left, with earrings and with a peacock on her head. Good execution.

For a similar representation cf. Furtwängler, A. G., xxvi, 19. The type is derived from Egyptian prototypes and probably originated in Alexandria; compare the similar treatment of Dione (?) with a vulture. (Walters, Select Bronzes, pl. 24.)

37/64 in. x 15/32 in. (14.68 mm. x 11.91 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 70. Published by Furtwängler, A. G., pl. xxv, 33, who puts it among the Hellenizing Italic gems; what Furtwängler calls a necklace appears to be the upper edge of the garment. Published also by King, Hdbk. of Engraved Gems, pl. lxxiii, 8; Ant. Gems and Rings, II, woodcuts, pl. I, 2; illustrated, King, Precious Stones, p. 329. Convex on both sides.

The lower end of the stone is missing (since Furtwängler and King's publications). Acc. No. 81.6.47.

117 GREEN GLASS PASTE, with blue band. Bearded herm of Hypnos with butterfly wings on the head, imitating the style of the fifth century B. C., but roughly executed.

The subject was popular at this period. For similar representations cf. Furtwängler, A. G., pl. xxx, 24–26.

19/32 in. x 15/32 in. (15.08 mm. x 11.91 mm.); Th. 1/4 in. (6.35 mm.). Gréau Collection, No. 1031. Published by Froehner, Gréau Collection, pl. clxxiv, 17. The edges have not been trimmed. Acc. No. 17.194.35.

118 CARNELIAN RINGSTONE. A sculptor is seated on a stool and working on a bust which is mounted on a column; he is bearded and wears a himation around the lower part of his body. Fine execution, in thoroughly Greek style.

33/64 in. x 29/64 in. (13.1 mm. x 11.51 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 232. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxviii, 4; illustrated, King, Precious Stones, p. 90. Acc. No. 81.6.48.

119 CARNELIAN RINGSTONE. A bearded man wearing a himation around the lower part of his body is sitting on a chair, reading from a scroll; in front of him is a herm.

Also a common subject; cf. Furtwängler, A. G., pl. xxx, 40 ff.

25/64 in. x 5/8 in. (9.92 mm. x 15.87 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 233. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxviii, 11. Slightly convex on the engraved side. Acc. No. 81.6.49.

120 CARNELIAN RINGSTONE. A bearded man is sitting in front of a burning altar and holding in both hands a

PLATE 36

NO. 130

SERAPIS–HADES

SARD

ram's head. The interpretation of the subject is uncertain. Fine execution.

27/64 in. x 33/64 in. (10.71 mm. x 13.1 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 246. Published by King, Ant. Gems and Rings, II, copperplates, first group, IV, 46. Convex on both sides. Slightly chipped in two places; the surface of the engraving is highly polished. Acc. No. 81.6.50.

121 Carnelian Ringstone. The Roman she-wolf, with the twins Romulus and Remus, is represented under the fig-tree, with Roma and Faustulus watching them. Roma is seated and has a spear and a shield; Faustulus is standing, leaning on his staff.

Compare Furtwängler, Berl. Kat., Nos. 4390, 4391. The wolf with the twins is one of the few scenes of Roman rather than Greek origin which occur on Roman gems and coins. The earliest representations are on Romano-Campanian coins of about 335–312 B. C. (cf. H. A. Grueber, Coins of the Rom. Republic, II, pp. 124–125); but she appears, sometimes with Roma or Faustulus, on coins throughout the Republican period (cf. Grueber, op. cit., I, p. 61, III, pl. xvii, 10; I, pp. 131, 132, III, pl. xxvi, 6; II, pp. 284, 285, III, pl. xciv, 7).

25/64 in. x 33/64 in. (9.92 mm. x 13.1 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 101. Published by Furtwängler, A. G., pl. xxviii, 60; King, Ant. Gems and Rings, II, woodcuts, pl. xix, B, 7; Osborne, Engraved Gems, pl. xxv, 3; illustrated, King, Precious Stones, p. 251. Acc. No. 81.6.33.

122 Opaque Blue Glass Paste. Faustulus leaning on his staff watching the Roman she-wolf and the twins Romulus and Remus under the fig-tree. Both the composition and the execution are better than in the preceding example.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 4379 ff.

11/16 in. x 17/32 in. (17.46 mm. x 13.49 mm.); Th. 9/64 in. (3.57 mm.). Gréau Collection, No. 1058. Published by Froehner, Gréau Collection, pl. clxxiv, 44. Slightly convex on both sides. Acc. No. 17.194.36.

123 Opaque Blue Glass Paste. Similar representation to the preceding; on the fig-tree is a bird, presumably the woodpecker that helped to feed and watch over the twins (Plutarch, Romulus, 3, and De fortuna Romanorum, 320 D).

39/64 in. x 5/8 in. (15.48 mm. x 15.87 mm.); Th. 9/64 in. (3.57 mm.) Gréau Collection, No. 1056. Published by Froehner, Gréau Collection, pl. clxxiv, 42. Slightly convex on the engraved side. The lower end of the stone is missing. Acc. No. 17.194.37.

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GRAECO-ROMAN PERIOD

AUGUSTAN AND EARLY IMPERIAL

The era of world peace which was initiated with the reign of Augustus had an immediate and beneficial effect on art. Artists from Greece and from the East now flocked to Rome, the center of the Empire, where they would get more patronage than in the outlying provinces, and a most flourishing artistic output resulted. We have seen how toward the end of the Republic Greek art had already gained a firm foothold and was superseding the native Italic style. In the Augustan epoch it had gained complete ascendancy, not only in certain localities, but throughout the Roman Empire. Politically the art of this epoch was Roman, and is therefore referred to as such; but otherwise it was Greek, being not only Greek in style, but produced mostly by Greeks, or by Romans who closely copied Greek work. It was only in the rural Italian districts which were far from the influence of the city centers that the local Italic style still survived for some time. But the gems, which would naturally be worked for the more cultured classes of the community, show the Greek style in its purity.

This Greek style is not that of the Hellenistic period. It is rather a reaction from the exuberance and exaggeration of that period to the quiet, elegant taste of earlier

times. In Greece itself, and especially in Athens, Hellenistic extravagances had never found favor, and art had remained faithful to earlier traditions, such conservatism of course resulting in lack of originality and vitality. It is this classicist style which, now that the Hellenistic schools had played themselves out, came again into its own, and completely dominated the art of this whole epoch. Naturally the subjects and novel treatment introduced during the Hellenistic period were utilized; Roman art was now thoroughly eclectic and borrowed freely in every direction from the large store of artistic products at its disposal. But its dominant characteristic is a quiet, cold elegance, which, though totally different from the great art of the creative periods of Greece, is still the natural development of that art, copied and adapted by uncreative, but artistically gifted, people.

That engraved gems enjoyed a great popularity in the early Imperial period is shown not only by the large number of examples which have survived, but also in literary sources. We know, for instance, that prominent men exhibited in public places collections of beautiful gems, so-called *daktyliothekai;* and there are a number of references to sealstones of special persons (see pp. xxxi f., xxii f.).

It is natural that at this time of Roman world dominion and increased commercial facilities, the gem-cutters should have used a great variety of stones; for they could obtain them without difficulty from all parts of the empire. The commonest stone used by them was the carnelian; the sard, the sardonyx, the chalcedony, and the amethyst also more or less retained their popularity. Specially fine engravings are often found on garnets, hyacinths, beryls, topazes, and peridots, more rarely on emeralds and sapphires. The nicolo and red jasper, which occurred only occasionally in former periods, now enjoyed great

popularity. The Roman enthusiasm for this wealth of beautiful stones can be gauged from the remarks of Pliny (Natural History, XXXVII, 1), who declared that some gems are regarded "beyond any price and even beyond human estimation, so that to many men one gem suffices for the contemplation of all nature." The substitution of glass for stones became very general in the period of Julius Caesar and lasted throughout the reign of Augustus; after that there was a marked decline in its use.

The ringstone is the prevalent form for the gems of this period, as it was in the preceding one. It is generally of a rounded, and occasionally of a quadrangular shape, and is either flat or convex. The cylinder and perforated four-sided and five-sided forms occur only in isolated instances. Though these gems were used mostly in rings as sealstones, they also served as ornaments in vases, utensils, and necklaces. The unengraved stones probably served purely this decorative purpose. Rings made entirely of metal with engraved bezels must have been very common, to judge from the number preserved. For the chief types cf. Marshall, Cat. of Finger Rings in the Brit. Mus. p. xlv f.

Technically, the gems of the early Imperial period are mostly on a high level; some pieces indeed show a marvelous dexterity in the cutting. From the point of view of both style and subjects, they give an excellent idea of Roman art in general; for all the chief tendencies of this art are here represented. We learn how almost entirely dependent it was for inspiration on the products of Greek art in its various periods; but also that the artists of the period knew effectively how to utilize what was at their disposal and to lend interest to their representations by continually varying their motives.

Many of these motives were borrowed from Hellenistic

art—Hellenistic art in its quieter, more charming aspect; and it is often difficult to determine whether such gems belong to the Augustan period or should be assigned to the late Hellenistic epoch. Such are, for instance, the many representations of Erotes we find on the gems of this period; also other figures from the circle of Aphrodite, actors, and many of the heads and busts. Some of the representations, chiefly mythological scenes, are probably derived from Hellenistic paintings.

Deities are popular subjects in this period, a representative collection of Graeco-Roman gems generally containing the whole circle of Greek and Romanized Greek divinities.

Of special interest are the copies and adaptations of Greek statues of the fifth and fourth centuries B. C. They are executed in the Augustan "classicist" style, familiar from contemporary sculpture. Sometimes they are of excellent execution, especially when worked on the finer stones, though more frequently they are carelessly cut on inferior gems, such as the nicolo and plasma. Archaistic works, that is, Roman copies of archaic Greek works, occur on the gems as they do in sculpture. Greek paintings of the fifth and fourth centuries undoubtedly also exercised considerable influence on the gem-cutters of this period. Another source of inspiration seems to have been contemporary metalwork, since we find many motives which probably came from that source.

Besides mythological subjects and scenes of daily life, portraits play an important rôle on the gems. There are a number of beautiful Greek heads of distinguished philosophers and writers, such as Homer, Sokrates, Demosthenes, and Epicurus, who were much revered by the cultured Romans. Then we have Romans of the late Republican period, for instance, Julius Caesar, Cicero, and also, of

PLATE 38

NO. 138

APOLLO

PERIDOT

course, contemporaries of the time of Augustus. Many excellent heads of the Julio-Claudian period are preserved; and the standard of later portrait work is also frequently high.

Lastly must be mentioned all sorts of objects and symbols which are often represented on the gems. The grylloi, or fantastic combinations, probably with superstitious import, which occur in the preceding period, now become especially popular.

We have seen how in Hellenistic times the cameo technique made its appearance. This was continued throughout the Julio-Claudian period, side by side with that of gem engraving. Such cameos were used mostly, as in the preceding epoch, for the decoration of vessels and utensils; only the smaller pieces could have served as ringstones, and they then were of course merely ornamental, not used for sealing.

The chief material used for cameos was the sardonyx, both the Indian and Arabian varieties. Generally, the representation was carved in the lighter layer, while the darker one served as the background. Occasionally, this was reversed, and the relief is dark on a light ground. Again, in other cases more than two layers were utilized. Onyx of different layers was likewise used for cameos, as were one-colored stones, like chalcedony, sard, agate, carnelian, rock crystal, amethyst, and turquoise, especially for representations in very high relief. Glass cameos occur not infrequently as a substitute for stone ones. They imitate the different layers of the sardonyx as well as the one-colored varieties. The large majority of them were cast, but sometimes they were cut, or at least reworked after casting, as can be seen by the sharp, fine detail work.

The subjects chosen for representation on the cameos

are largely portraits and mythological scenes. Among the former we have a number of valuable representations of emperors and princes. The mythological scenes show an intimate connection with Hellenistic cameos, and it is often difficult—just as it is with the gem engravings—to decide to which of the two periods a specimen belongs. Dionysos and Aphrodite and their followers are popular subjects, likewise other gods and goddesses, several Trojan heroes, and Medusa.

Here must be mentioned the custom of carving such precious stones, not in relief as in the cameos, but in the round. Though it started in Ptolemaic times, its greatest popularity was not until the later Imperial period, and it corresponds well with the more barbaric taste of that time. More and more value was placed on the material rather than the workmanship.

Finally, we must note a number of vases which were cut in sardonyx and decorated with scenes in relief, the various layers of the stone being effectively employed to gain a variety of coloring. As imitations of such sardonyx vases in glass, may be classed vases of the style of the Portland vase, though in these the coloring of the originals is not adhered to.

Signatures of artists are found not infrequently both on the engraved gems and on cameos of this period. In fact by far the majority of the names of ancient gem-cutters known to us belong to early Imperial times (see pp. xxxix ff.). The most distinguished artist was Dioskourides, of whom we know that he made the Imperial seal-ring of Augustus (Pliny, Natural History, XXXVII, 50 and 73). Though this special gem is lost, several fine stones with his signature are preserved (cf. Furtwängler, A. G., pl. xlix, 1, 6, 7, 9, 10); so that we have here the unique combination of a literary and a monumental record, a fact of great

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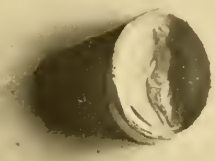

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importance, for by it we are able to assign a definite date to all gems stylistically related to Dioskourides' work. Moreover, Dioskourides' three sons—Eutyches, Hyllos, and Herophilos—have also left signed works, and thus furnish further chronological data.

The gems in this collection belonging to the Graeco-Roman period have been divided into two classes: (1) Intaglios; (2) Cameos. The former, which are by far the more numerous, have been subdivided according to subjects, as follows:

a. Deities
b. Heroes
c. Mythological Animals and Monsters
d. Portraits
e. Scenes from Daily Life
f. Animals
g. Grylloi
h. Objects and Symbols

I. Intaglios

DEITIES—KRONOS (?)

124 Carnelian Ringstone. Bearded head with mantle pulled up, in profile to right (Kronos?); his eyes are closed, so that he is probably conceived as sleeping. Good execution.

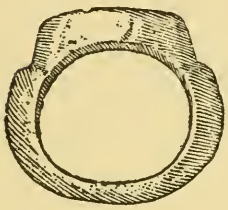
This general type with mantle pulled over the head is usually associated with Kronos (cf. M. Mayer in Roscher's Lexikon, under Kronos, cols. 1558 ff.); and it is possible that he is represented here.

9/16 in. x 7/16 in. (14.29 mm. x 11.11 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 65. Published by King, Hdbk. of Engraved Gems, pl. xli, 1; Ant. Gems and Rings, II, woodcuts, pl. x, 1, and copperplates, first group, I, 6; Osborne, Engraved Gems, pl. xxi, 19. Acc. No. 81.6.53.

ZEUS AND RELATED TYPES

125 SARD RINGSTONE. Head of Zeus Ammon, three-quarters front. Careful work.

Ammon, one of the chief deities of Egypt, was identified by the Greeks with Zeus, and in representations of him the type of Zeus with the addition of ram's horns was regularly used (cf., e. g., on Greek coins of the Cyrenaica from the sixth century B. C. on, Head, Historia Numorum, pp. 866 ff.). For a similar representation on another gem of this period cf. Furtwängler, A. G., pl. xli, 3.



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9/16 in. x 15/32 in. (14.29 mm. x 11.91 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 77. Published by King, Ant. Gems and Rings, II, copperplates, first group, I, 2. Acc. No. 81.6.54.

126 CARNELIAN set in a thick gold ring with three-sided hoop and notched shoulders. Head of Zeus Ammon, similar to the preceding.

(As set) 17/32 in. x 25/64 in. (13.49 mm. x 9.92 mm.). King Collection, No. 76. Unpublished. Convex on the engraved side. Acc. No. 81.6.55.

127 CHALCEDONY RINGSTONE. A pantheistic head, bearded, with ram's horns, rays, and headdress in the form of a *kalathos*, thus combining the attributes of Zeus Ammon, Helios, and Serapis. The head has a fine nobility, and is carefully executed.

For similar representations, cf. Furtwängler, Berl. Kat., Nos. 2637 ff.

25/32 in. x 37/64 in. (19.84 mm. x 14.68 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 67. Published by King, Hdbk. of Engraved Gems, pl. xli, 4; Ant. Gems and Rings, II, woodcuts, pl. xii, 5 and copperplates, first group, IV, 38; illustrated in King, Precious Stones, title page. Convex on both sides. Partly chipped around the edge. Acc. No. 81.6.56.

EROS

AGATE

128 CARNELIAN RINGSTONE. A pantheistic head, similar in type to the preceding, but of more careless execution; on the field is a snake wound around a stick.

9/16 in. x 31/64 in. (14.29 mm. x 12.3 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 78. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xii, 6; illustrated in King, Precious Stones, p. 210. Convex on both sides. Somewhat chipped, chiefly at the back. Acc. No. 81.6.57.

129 CARNELIAN RINGSTONE. Bust of a beardless deity with ram's horns, rays, and a rough representation of a *kalathos* crown; thus combining, like the two preceding, the attributes of Zeus Ammon, Helios, and Serapis.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 2630–2636.

3/4 in. x 29/64 in. (19.05 mm. x 11.51 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 120. Unpublished. Slightly convex on the engraved side. Acc. No. 81.6.209.

130 CARNELIAN RINGSTONE. Serapis-Hades standing to right, with left hand raised, the right holding a spear; by his side the dog Kerberos. In the field the inscription EIC ZEYC . CAPAΠIC "One Zeus Sarapis." Fine, spirited work.

The Greek Hades was identified by the Romans with Serapis, the Egyptian god of the underworld, and is often represented with the Serapis crown added to his own attributes.

43/64 in. x 7/16 in. (17.06 mm. x 11.11 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 84. Unpublished. Convex on the engraved side. Acc. No. 81.6.58.

131 RED JASPER RINGSTONE. Serapis-Hades enthroned, his left hand holding a sceptre; by his side the dog Kerberos. In the field the inscription ЄPMHC IPN. Fair execution.

For a similar representation cf. Furtwängler, A. G., pl. xliv, 4.

19/32 in. x 33/64 in. (15.08 mm. x 13.1 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 82. Unpublished. Slightly convex on the engraved side. Acc. No. 81.6.59.

POSEIDON

132 Brown Glass Paste. Poseidon standing to left holding his trident in his left hand and his mantle in his right; by his side is the prow of a ship. Fair execution.

This type of Poseidon was created in the fourth century B. C., and was constantly copied and adapted in later times (cf. H. Bulle in Roscher's Lexikon, under Poseidon, col. 2884 ff.). It frequently occurs on gems of this period; cf. Furtwängler, Berl. Kat., Nos. 3448 ff.

Dimensions of field with representation: 29/64 in. x 23/64 in. (11.51 mm. x 9.13 mm.). Gréau Collection, No. 1046. Published by Froehner, Gréau Collection, pl. clxxiv, 32. The edges have not been trimmed. Acc. No. 17.194.38.

DEMETER

133 Sard Ringstone. The statue of Demeter, holding the horn of plenty and the ears of wheat, enthroned on a chariot which is drawn by two African elephants; on each elephant a driver is sitting, with a whip in his hand; on the side of the chariot is a relief of two Erotes. Attractive composition.

For a similar representation on a gem cf. Furtwängler, Berl. Kat., No. 6745, and Imhoof-Blumer und Keller, Tier- und Pflanzenbilder, pl. xix, 43. For designs on coins showing Augustus and Faustina, wife of Antoninus Pius, in chariots drawn by elephants, cf. S. M. Stevenson, Dict. of Rom. Coins, p. 358.

The elephant does not appear in classical art until the time of Alexander. From that time both the Indian and

the African varieties were known in Greece and Rome. They were sometimes brought to Rome and shown to the populace in the circuses. We are told by Suetonius (Claudius, 11) that the statue of the deified Livia Augusta was on such an occasion drawn in a chariot by elephants.

½ in. x 39/64 in. (12.7 mm. x 15.48 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 112. Published by King, Hdbk. of Engraved Gems, pl. lxxv, 6; Ant. Gems and Rings, II, woodcuts, pl. xxxii, 2, and copperplates, second group, III, 8; Ant. Gems,

133

pl. iii, 8; illustrated, King, Precious Stones, p. 215. Slightly convex on the engraved side. Acc. No. 81.6.60.

134 CARNELIAN RINGSTONE. The same subject as on No. 133, treated almost identically. [Not illustrated.]

29/64 in. x 9/16 in. (11.51 mm. x 14.29 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 113. Unpublished. Slightly convex on both sides. There is a small chip at the top. Acc. No. 81.6.61.

135 CARNELIAN RINGSTONE. A goddess, probably Demeter, standing, holding a dish of fruit in one hand and two ears of wheat in the other. Fair execution.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 2859 ff.

37/64 in. x 13/32 in. (14.68 mm. x 10.32 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 114. Unpublished. Convex on the engraved side. Acc. No. 81.6.63.

136 Sard Ringstone. A goddess (Demeter or Fortuna?) seated with a cornucopia in one hand and a small figure holding a balance in the other; by her side is a basket with three ears of wheat. Rather sketchy execution.

39/64 in. x 15/32 in. (15.48 mm. x 11.91 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 111. Published by King, Hdbk. of Engraved Gems, pl. xlvi, 6; Ant. Gems and Rings, II, woodcuts, pl. xxxv, 2. Convex on both sides. The stone has been blanched by fire. Acc. No. 81.6.62.

APOLLO AND MUSES

137 Carnelian Ringstone. Apollo, partly draped, is represented standing in an easy, Praxitelean attitude, resting his lyre on the head of a draped female statuette of early style; the latter holds in her hand what appears to be a branch. In the field is the inscription X. NEA, referring probably to the owner. Good execution.

Though the workmanship of the stone is apparently Roman, the composition certainly goes back to at least Hellenistic times; it appears, for instance, on an Italic stone (Furtwängler, A. G., XXIV, 56) in the rather dry, early Roman style. In the Graeco-Roman period it seems to have enjoyed considerable popularity, judging from the number of extant replicas (cf. list given in Furtwängler, A. G., text to pl. xxxi, 33). The fine example in the British Museum figured by Furtwängler, A. G., pl. xxxi, 33 (=xliii, 34) is placed among the eighteenth-century gems by Dalton in his Post-Classical Gems, pl. xxii, 605.

27/32 in. x 37/64 in. (21.43 mm. x 14.68 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 117. Published by King, Hdbk. of Engraved Gems, pl. xlviii, 1; Ant. Gems and Rings, II, woodcuts, pl. xv, 3; mentioned by Furtwängler, loc. cit. Slightly convex on both sides. Acc. No. 81.6.64.

PLATE 41

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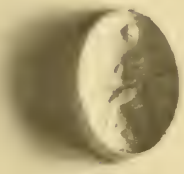

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138 Peridot Ringstone. Apollo is standing leaning on a pillar, and holding a bow in one hand; his lyre rests against the pillar; he has long hair and wears a chlamys around his shoulder. Fine, careful work.

There are a number of replicas of this composition on gems (cf., e. g., Furtwängler, A. G., pls. xxxviii, 17, xlii, 8, 9). It was probably borrowed from sculpture.

$\frac{55}{64}$ in. x $\frac{17}{32}$ in. (21.83 mm. x 13.49 mm.); Th. $\frac{3}{16}$ in. (4.76 mm.). King Collection, No. 118. Published by King, Hdbk. of Engraved Gems, pl. xlviii, 3; Ant. Gems and Rings, II, woodcuts, pl. xv, 8; Osborne, Engraved Gems, pl. xiv, 5; mentioned by Furtwängler, A. G., text to pl. xlii, 8; illustrated, King, Precious Stones, p. 398. Convex on both sides. Acc. No. 81.6.65.

139 Garnet (Pyrope) set in a plain heavy gold ring. On the stone is engraved Apollo leaning against a column and holding a laurel branch and a bow (?). On his back is his quiver.

For a variant of this composition cf. Furtwängler, A. G., pl. xliv, 62.

(As set) $\frac{43}{64}$ in. x $\frac{25}{64}$ in. (17.06 mm. x 9.92 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4235. Illustrated, Cesnola Atlas, III, pl. xxviii, 11. A piece from the top is missing, including most of the head; cracked and chipped in places. Acc. No. C. E. 27.

HELIOS

140. Heliotrope Ringstone. Helios, his head surrounded with rays, is standing, holding a sceptre and a whip (in his character of charioteer); a chlamys hangs down his back.

For similar representations on gems cf. Furtwängler, Berl. Kat., Nos. 3481–3482. Compare also the famous fresco of Helios from Pompeii now at Naples (Museo Borbonico, 7, pl. 55).

15/32 in. x 3/8 in. (11.91 mm. x 9.52 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 122. Unpublished. Chipped at the bottom. Acc. No. 81.6.172.

141 Purple Glass Paste. Melpomene, the muse of tragedy, standing to right and holding a tragic mask in one hand; behind her is a column.

The Muses with their attributes are favorite representations in every branch of Roman art—sculpture, painting, pottery, mosaics, and gems. A similar composition to that on our stone occurs on an Italic gem; Furtwängler, Berl. Kat., No. 917.

3/4 in. x 17/32 in. (19.05 mm. x 13.49 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 1055. Published by Froehner, Gréau Collection, pl. clxxiv, 41. Convex on the engraved side. A piece is missing on one side; the surface of the engraving is somewhat corroded. Acc. No. 17.194.39.

ARTEMIS

142 Garnet (Hyacinthine) Ringstone. Head of Artemis in profile to right; her hair is brushed up and tied at the top of her head; in the field are a bow and quiver. Careful, delicate work.

43/64 in. x 33/64 in. (17.06 mm. x 13.1 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 144. Illustrated, King, Ant. Gems and Rings, II, copperplates, first group, I, 4. Convex on the unengraved side. Acc. No. 81.1.66.

ATHENA

143 Green Glass Paste with blue and white bands. Athena standing to left with spear and shield, pouring a libation over an altar, from which a snake is rising. Fair work.

45/64 in. x 31/64 in. (17.86 mm. x 12.3 mm.); Th. 3/32 in. (2.38 mm.). Gréau Collection, No. 1053. Published by Froehner, Gréau Collection, pl. clxxiv, 39. Acc. No. 17.194.40.

PLATE 42

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ARES

144 SARDONYX RINGSTONE. Ares, bearded and fully armed, with cuirass and helmet, stands holding his spear in one hand and his shield in the other. Careful but rather dry work.

This type can be identified as Mars Ultor (the avenger) by the inscription MARS VLTOR on a stone with a similar representation (cf. Furtwängler, A. G., pl. lxv, 35), and by the inscription MARTI VLTORI S.C. on coins of Antoninus Pius with the same figure (cf. Cohen, Monnaies romaines, II, p. 323, No. 550). The popularity of this type both on gems and on other monuments makes it probable that it is copied from a well-known statue—perhaps that which stood in the famous temple of Mars Ultor on the Forum Augustum (cf. Furtwängler, Collection Somzée, p. 64).

$\frac{21}{32}$ in. x $\frac{31}{64}$ in. (16.67 mm. x 12.3 mm.); Th. $\frac{11}{64}$ in. (4.36 mm.). King Collection, No. 163. Unpublished. Slightly convex on the engraved side. Considerably chipped at the back. Acc. No. 81.6.123.

APHRODITE

145 PLASMA RINGSTONE. Venus Victrix partly draped, leaning against a pillar; in one hand she holds an apple, in the other a spear; on the ground are a shield and a helmet. Fair work.

Aphrodite with the attributes of victory appears with great frequency on gems and coins, though the type has not yet been certainly identified in a statue (cf. Bernoulli, Aphrodite, p. 185). For gem representations cf. Furtwängler, A. G., pl. xxxvii, 30, and xliv, 77, 78, and others there quoted; and for similar representations on coins of Octavius, cf. H. A. Grueber, Coins of the Rom. Republic in the Brit. Mus., II, p. 10, III, pl. lix, 8 and 9. The type

is probably the same as that on the seal ring of Julius Caesar, which we know to have been an armed Aphrodite (Dionysius of Halikarnassos, XLIII).

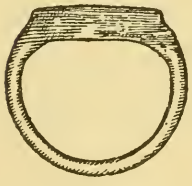
31/64 in. x 25/64 in. (12.3 mm. x 9.92 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 169. Unpublished. Convex on the engraved side. Acc. No. 81.6.67.

EROS

Representations of Eros in all manner of attitudes are extremely popular in the Graeco-Roman period. Even in the comparatively small selection here given the variety and charm of these motives can be appreciated. Numerous other representations are figured in Furtwängler, Berl. Kat., Nos. 6769 ff.

146 Banded Agate Ringstone (brown with yellow band). Eros seated on a cuirass with his left foot on a helmet, and leaning on a sword as if asleep or thinking; in one hand he holds a bow and arrow. Careful execution.

1 1/16 in. x 1/2 in. (17.46 mm. x 12.7 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 174. Published by King, Ant. Gems and Rings, II, copperplates, first group, v, 58. Acc. No. 81.6.68.



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147 Green Glass Paste with blue and white bands. Eros standing to left reading from a scroll; behind him is a pillar.

45/64 in. x 29/64 in. (17.86 mm. x 11.51 mm.); Th. 7/64 in. (2.78 mm.). Gréau Collection, No. 1052. Published by Froehner, Gréau Collection, pl. clxxiv, 38. The surface is considerably corroded. Acc. No. 17.194.41.

148 Carnelian set in a gold ring with rounded hoop and plain setting. On the stone is engraved Eros leaning on an inverted torch. Cursory execution.

(As set) 9/16 in. x 27/64 in. (14.29 mm. x 10.71 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4233.

PLATE 43

NO. 165

SEILENOS

SARD

Illustrated, Cesnola Atlas, III, pl. xxviii, 7. Slightly convex on the engraved side. Acc. No. C. E. 28.

149 Carnelian Ringstone. Two Erotes and a panther; one Eros is seizing the panther by a hind leg, while the other is holding up a stick as if about to beat him. Spirited work.

3/8 in. x 27/64 in. (9.52 mm. x 10.71 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 177. Published by King, Hdbk. of Engraved Gems, pl. lviii, 7; Ant. Gems and Rings, II, woodcuts, pl. xxv B, 5. Slightly convex on the unengraved side. Acc. No. 81.6.72.

149

150 Carnelian Ringstone. Eros holding a trident and riding on the back of a Capricorn; below, a globe and two stars. Attractive, spirited work.

For similar representations of Capricorns cf. Furtwängler, Berl. Kat., Nos. 6058 ff.

25/64 in. x 7/16 in. (9.92 mm. x 11.11 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 138. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xvi, 5; Hdbk. of Engraved Gems, pl. xlviii, 5; illustrated, King, Precious Stones, p. 290. Acc. No. 81.6.70.

151 Sard Ringstone. Eros riding on a dolphin and playing the double flutes. Good, careful work.

For a similar composition cf. Furtwängler, Berl. Kat., Nos. 8453–8454; compare also the Eros riding a dolphin

on coins of Augustus, Cohen, Monnaies romaines, p. 100, No. 269.

5/16 in. x 3/8 in. (7.94 mm. x 9.52 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 180. Published by King, Ant. Gems and Rings, II, copperplates, second group, iii, 4; illustrated, King, Ant. Gems, pl. iii, 4. Slightly convex on both sides. Acc. No. 81.6.69.

152 CARNELIAN RINGSTONE. Two Erotes in a sail-boat; one is steering, the other fishing. A very charming composition.

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For a similar representation, cf. Furtwängler, A. G., pl. xlii, 55.

19/64 in. x 3/8 in. (7.54 mm. x 9.52 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 178. Published by King, Ant. Gems and Rings, II, copperplates, first group, iii, 27. Acc. No. 81.6.71.

153 YELLOW GLASS PASTE set in a plain bronze ring. A figure (Eros?) is flying to right with a vase. Cursory work.

(As set) 21/64 in. x 21/64 in. (8.33 mm. x 8.33 mm.). Gréau Collection, No. 1034. Published by Froehner, Gréau Collection, pl. clxxiv, 20. Convex on the engraved side. The bronze is covered with a greenish patina. The surface is considerably corroded. Acc. No. 17.194.42.

HERMES

154 TOPAZ RINGSTONE. Hermes, standing holding the kerykeion in one hand and the chlamys in the other;

by his side is the stump of a palm-tree. Good, careful work.

The composition is probably copied or adapted from a statue; it resembles in many respects the type represented by the Hermes of Andros and the so-called Antinous of the Vatican; which latter also shows the palm-tree stump (cf. Scherer in Roscher's Lexikon, under Hermes, cols. 2414–2415).

19/32 in. x 21/64 in. (15.08 mm. x 8.33 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 149. Unpublished. Convex on both sides. Acc. No. 81.6.74.

155 Amethyst Ringstone. Hermes leaning against a pillar, holding a ram's head in one hand and a staff in the other. He wears a chlamys; in the field is a branch or an ear of wheat. Fair execution.

The composition is again probably borrowed from a statue, perhaps of the fifth century. It occurs frequently on Greek gems (cf. Furtwängler, A. G., pl. xliv, 54, and Berl. Kat., Nos. 2713–2716). That Hermes is intended is shown by the presence of his regular attribute, the kerykeion, on some of the other stones. The ram appears as an attribute of Hermes, the god of flocks and herds, from archaic Greek times.

15/32 in. x 3/8 in. (11.91 mm. x 9.52 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 148. Unpublished. Convex on the engraved side. Chipped on the lower part. Acc. No. 81.6.75.

156 Colorless Glass Paste. Hermes sitting on a rock to left and holding a kerykeion.

This type evidently goes back to the same original as the famous bronze seated Hermes from Herculaneum (cf. C. Scherer in Roscher's Lexikon, under Hermes, cols. 2418–2419). It occurs frequently on gems of this period, e. g., Furtwängler, A. G., pl. xliv, 64, and Berl. Kat., Nos.

2718–2731. The composition expresses admirably the idea of the messenger god in momentary repose.

19/32 in. x 27/64 in. (15.08 mm. x 10.71 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 1047. Published by Froehner, Gréau Collection, pl. clxxiv, 33. Convex on the engraved side. The surface is somewhat corroded. Acc. No. 17.194.43.

157 Sard Ringstone. Bust of Hermes with wings on his head, in profile to right; in the field a kerykeion. The engraving is unusually shallow.

Compare Furtwängler, Berl. Kat., No. 2748.

39/64 in. x 31/64 in. (15.48 mm. x 12.3 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 153. Unpublished. Convex on both sides. Acc. No. 81.6.216.

158 Carnelian Ringstone. Bust of Hermes wearing a chlamys, in profile to right; in the field is a kerykeion. Careful work.

For a similar representation cf. Furtwängler, Berl. Kat., No. 6941.

33/64 in. x 27/64 in. (13.1 mm. x 10.71 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 154. Unpublished. Convex on both sides. A piece from the bottom is missing. Acc. No. 81.6.76.

159 Carnelian Ringstone. Bust of Hermes represented as a boy wearing the petasos, in profile to right; in the field, a kerykeion. Good execution.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 4865–4869.

1/2 in. x 17/32 in. (12.7 mm. x 13.49 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 152. Unpublished. Slightly convex on both sides. Acc. No. 81.6.77.

160 Purple Glass Paste. Head of Hermes, represented as a boy wearing a winged cap; in the field are a kerykeion and a tortoise. Sketchy execution.

SATYRS

SARD

For similar representations cf. Furtwängler, Berl. Kat., Nos. 4865 ff.

35/64 in. x 31/64 in. (13.89 mm. x 12.3 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 1023. Published by Froehner, Gréau Collection, pl. clxxiv, 9. Convex on the engraved side. Acc. No. 17.194.44.

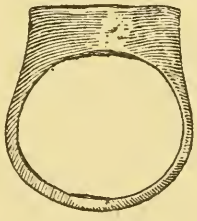
DIONYSOS

161 Banded Agate Ringstone. Dionysos, represented as a boy, is standing by a vine holding a cup in one hand and a bunch of grapes in the other; in the ground is placed a flaming torch. Careful, but rather hard work.

This type is evidently copied from sculpture, for it occurs in several extant statues of the Roman period (cf. especially Reinach, Répertoire de la statuaire, I, pl. 679, 1586).

19/32 in. x 33/64 in. (15.08 mm. x 13.1 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 183. Published by King, Hdbk. of Engraved Gems, pl. lviii, 2; Ant. Gems and Rings, II, woodcuts, pl. xxvii A, 2; illustrated, King, Precious Stones, p. 66. Considerably chipped on the lower part. Acc. No. 81.6.78.

162 Carnelian set in a gold ring with a thin hoop rising into a high oval bezel. On the stone is engraved young Dionysos, gracefully leaning on a column, holding a thyrsos and kantharos; he has a mantle around the lower part of his body, and by his side is a panther. Fair execution.



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The type is, like the preceding, evidently borrowed from sculpture; cf., e. g., Reinach, Répertoire de la statuaire, I, pls. 678, 1579, and 678 B, 1619 C. For other representations of it on gems cf. Furtwängler, A. G., pl. xliii, 36.

(As set) 31/64 in. x 7/16 in. (12.3 mm. x 11.11 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4241. Illustrated, Cesnola Atlas, III, pl. xxviii, 10, and Cyprus, pl. xli, 2.

Convex on the engraved side. The gold of the setting is cracked in one place. Acc. No. C. E. 29.

163 Carnelian Ringstone. Bearded head (of Dionysos?) in full front, not very carefully worked. Around it a Cypriote inscription which has been read as follows: te.ke.to.te.a.mu.ko.lo. (ἔ)θηκε τόδε Ἀμυκλῷ (cf. Myres, Handbook, p. 543, No. 4291). On the back of the stone is an Arabic inscription "Ishmael."

9/32 in. x 31/64 in. (7.14 mm. x 12.3 mm.); Th. 9/64 in. (3.57 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4291, and Appendix, p. 543; Cesnola Atlas, III, pl. xxviii, 5, and Cyprus, pl. xli, a. Convex on the engraved side. Acc. No. C. E. 30.

SEILENOI AND SATYRS

Seilenoi and Satyrs in all manner of motives were popular subjects in Hellenistic and Roman times. Instead of the graceful, idyllic youths characteristic of the fourth century, a rather coarser, more realistic type was developed, corresponding to the artistic trend of the period. A selection of typical representations is included in our collection; cf. also Furtwängler, A. G., pl. xlii, 52 ff.

164 Sard Ringstone. Seilenos, standing to left, playing the double flutes. A mantle is slung over one shoulder. Careful work.

For replicas of the same subject cf. Murray-Smith, Cat. of Engraved Gems in the Brit. Mus., No. 994, and Furtwängler, Berl. Kat., No. 3957.

49/64 in. x 15/32 in. (19.45 mm. x 11.91 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 187. Published by King, Hdbk. of Engraved Gems, pl. lviii, 3; Ant. Gems and Rings, II, woodcuts, pl. xxx, 3; illustrated, King, Precious Stones, p. 48. Convex on the unengraved side. Slightly chipped. Acc. No. 81.6.79.

165 Sard Ringstone. Seilenos with staff and kantharos; he is wreathed and wears an animal's skin on his

PLATE 45

NO. 171

SATYR

SARD

back; on the ground is a candelabrum. Fine, careful work; the fat, squatty figure of Seilenos is well characterized.

17/32 in. x 7/16 in. (13.49 mm. x 11.11 mm.); Th. 1/64 in. (2.78 mm.). King Collection, No. 186. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxix, 4; illustrated, King, Ant. Gems, p. 442. A small piece near the bottom of the stone is chipped off. Acc. No. 81.6.80.

166 CARNELIAN RINGSTONE. Upper part of a reclining Seilenos with the right hand raised; a rough cable border surrounds the representation. Fine Hellenistic or Graeco-Roman work.

The subject exists in a number of ancient replicas (cf. Furtwängler, A. G., pl. xli, 34, and the references given in the text) and was copied by Florentine artists of the fifteenth century (cf. Furtwängler, loc. cit.).

9/16 in. x 29/64 in. (14.29 mm. x 11.51 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 185. Published by King, Ant. Gems and Rings, II, copperplates, first group, v, 54. Slightly convex on the unengraved side. Somewhat chipped around the edge. Acc. No. 81.6.81.

167 CARNELIAN RINGSTONE. Bust of Seilenos in profile to left, wearing an ivy wreath on his bald head. Careful execution.

35/64 in. x 27/64 in. (13.89 mm. x 10.71 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 184. Published by King, Hdbk. of Engraved Gems, pl. lxi, 3; Ant. Gems and Rings, II, woodcuts, pl. xxix, 2. Convex on both sides. Slightly chipped in one place. Acc. No. 81.6.82.

168 SARDONYX set in an eighteenth-century ring. On the stone is engraved a mask of Seilenos with ivy wreath, in profile to right; below is inscribed the letter A. Fair work.

(As set) 25/64 in. x 3/8 in. (9.92 mm. x 9.52 mm.). King Collection, No. 192. Unpublished. Acc. No. 81.6.83.

169 Green Glass Paste with blue and white bands. Satyr pouring out wine from a wine-skin into a two-handled vase. Spirited work.

15/32 in. x 13/32 in. (11.91 mm. x 10.32 mm.): Th. 3/32 in. (2.38 mm.). Gréau Collection, No. 1050. Published by Froehner, Gréau Collection, pl. clxxiv, 36. Slightly chipped around the edge. Acc. No. 17.194.46.

170 Sard Ringstone. Two Satyrs kneeling before a krater, one pouring out wine for the other; around the representation is a cable border and in the exergue a zig-zag pattern. Attractive, lifelike composition.

3/8 in. x 7/16 in. (9.52 mm. x 11.11 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 188. Published by King, Hdbk. of Engraved Gems, pl. lviii, 4; Ant. Gems and Rings, II, woodcuts, pl. xxviii, 2 and copperplates, first group, iii, 30. Slightly convex on the engraved side. Acc. No. 81.6.84.

171 Sard Ringstone. Bust of a youthful Satyr, in full front, wearing a faun's skin and an ivy wreath. Fine, realistic treatment of the head, perhaps still Hellenistic.

For a similar representation cf. Furtwängler, A. G., pl. xlix, 23.

1/2 in. x 7/16 in. (12.7 mm. x 11.11 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 189. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxix, 1, and copperplates, first group, i, 7. Slightly convex on the engraved side. Acc. No. 81.6.85.

PAN

172 Plasma Ringstone. Pan teaching Daphnis to play the syrinx; both are seated on a rock. Fair execution.

This composition is known from a large number of rep-

Plate 46

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licas in the sculpture of the period, and evidently went back to a famous original—perhaps to be identified with a group mentioned by Pliny; on this subject cf. K. Wernicke in Roscher's Lexikon, under Pan, cols. 1453 ff., who also gives a list of replicas in marble, bronze, and on gems; the last include two stones in the Berlin Museum, Furtwängler, Berl. Kat., Nos. 2317 and 2416.

23/64 in. x 19/64 in. (9.13 mm. x 7.54 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 204. Unpublished. Convex on both sides. Acc. No. 81.6.86.

173 Carnelian Ringstone. A bearded Pan and a goat, butting. Rough but spirited execution.

173

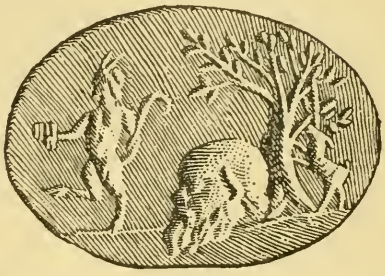
The subject is a favorite one in Roman art; it occurs on marble reliefs, wall paintings, pottery, gold and silverwork, and especially on gems (cf. K. Wernicke in Roscher's Lexikon, under Pan, col. 1470 f.).

9/32 in. x 21/64 in. (7.14 mm. x 8.33 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 203. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxx, 11; Hdbk. of Engraved Gems, pl. lxi, 10. Chipped around the edge. Acc. No. 81.6.87.

174 Red Jasper Ringstone. Pan with syrinx and hooked staff is dancing before a large mask and a tree, upon which a goat is browsing. Sketchy execution.

31/64 in. x 43/64 in. (12.3 mm. x 17.06 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 202. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxi, 12; illustrated in King, Ant. Gems, p. 380. Slightly convex on the engraved side. Acc. No. 81.6.88.

175 Red Jasper Ringstone. Mask of Pan in three-quarters view to right, wearing a wreath of ivy deeply engraved. Good, spirited execution.



174

37/64 in. x 1/2 in. (14.68 mm. x 12.7 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 201. Unpublished. Convex on the engraved side. Acc. No. 81.6.89.

176 Carnelian Ringstone. A herm of Priapos, the god of fertility. Careful work.

19/32 in. x 31/64 in. (15.08 mm. x 12.3 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 205. Unpublished. Convex on both sides. Acc. No. 81.6.90.

ASKLEPIOS

177 Carnelian Ringstone. Asklepios and his daughter Hygieia, facing each other. Hygieia is represented in her characteristic attitude of feeding a serpent; Asklepios has a staff around which a serpent is wound. In the field is the inscription, ΑΝΘΙΜΟΥ, of Anthimos, the owner of the seal. Rather sketchy execution.

21/32 in. x 31/64 in. (16.67 mm. x 12.3 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 124. Published by King, Ant. Gems and Rings, II, copperplates, first group, iv, 42. Convex on the engraved side; a portion of the back has been cut away. Acc. No. 81.6.91.

PLATE 47

NO. 175

PAN

RED JASPER

178 PLASMA RINGSTONE. Asklepios, partly draped, leaning on a staff around which a serpent is wound. Fair execution.

The type is apparently taken from a statue. A bronze statuette in the same pose is in the Naples Museum (cf. Thraemer in Roscher's Lexikon, under Asklepios, col. 636. Schema IV). Compare also the coins, Cohen, Monnaies romaines, III, p. 204, 347; IV, pp. 175 f., 303–312. For a similar representation on a gem, cf. Furtwängler, A. G., pl. xliv, 45.

27/64 in. x 5/16 in. (10.71 mm. x 7.94 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 128. Unpublished. Convex on both sides. Acc. No. 81.6.92.

179 CARNELIAN RINGSTONE. Head of Asklepios in profile to right; in the field is the attribute of the god, a staff with a serpent wound around it. Fine, careful work in the classicist style.

This beautiful type probably goes back to a fifth-century original of the school of Pheidias. For similar representations on Graeco-Roman gems, cf. Furtwängler, A. G., pl. xl, 35, and Berl. Kat., No. 4823.

11/16 in. x 23/32 in. (17.46 mm. x 18.25 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 126. Unpublished. Convex on both sides. A piece from the lower side is missing. Acc. No. 81.6.93.

180 CARNELIAN RINGSTONE. Head of Asklepios with a serpent wound around his neck. Fair work.

7/16 in. x 27/32 in. (11.11 mm. x 21.43 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 125. Unpublished. Convex on the unengraved side. Acc. No. 81.6.94.

PERSONIFICATIONS OF CITIES, ETC.

181 RED JASPER RINGSTONE. Head of a woman wearing a mural crown and veil, in profile to left,

probably the personification of the Fortune (Tyche) of a city.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 2844, 2845 (there called Kybele).

41/64 in. x 13/32 in. (16.27 mm. x 10.32 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 66. Published by King, Hdbk. of Engraved Gems, pl. xli, 2; Ant. Gems and Rings, II, woodcuts, pl. x, 2; illustrated, King, Precious Stones, p. 343. Slightly convex on the unengraved side. Acc. No. 81.6.95.

182 Carnelian Ringstone of quadrangular shape. Head of Lybia in three-quarters view, with an elephant's hide over her head. Careful but hard workmanship.

For similar representations cf. Furtwängler, Berl. Kat. Nos. 4883 ff.

41/64 in. x 1/2 in. (16.27 mm. x 12.7 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 229. Published by King, Ant. Gems and Rings, II, copperplates, first group, ii, 20. Convex on the engraved side. Acc. No. 81.6.96.

183 Plasma Ringstone. Female bust with helmet, in profile to right; the left arm holds some object and rests on a base ending in a ram's head at either side; on the front one a bird is perched. In the field is an ant. For a somewhat similar bust, also with the ram's head introduced, cf. one of the heads on the coins of the Rustia gens, struck under Augustus, with the inscription FORTUNAE ANTIAT(ES) Q. RUSTIUS (Stevenson, Dict. of Rom. Coins, p. 394, and R. Peter in Roscher's Lexikon, under Fortuna, col. 1547). Our head probably therefore also represents the Fortuna of the city of Antium.

33/64 in. x 27/64 in. (13.1 mm. x 10.71 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 209. Published by King, Ant. Gems and Rings, II, pl. xxxv, 1; illustrated, King, Precious Stones, p. 135. Convex on the engraved side. Acc. No. 81.6.97.

PLATE 48

NO. 179

ASKLEPIOS

CARNELIAN

184 CARNELIAN RINGSTONE. Bust of a river-god with cornucopia and a reed. Good, careful work.

9/16 in. x 29/64 in. (14.29 mm. x 11.51 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 91. Published by King, Ant. Gems and Rings, II, copperplates, second group, iv, 16; illustrated, King, Ant. Gems, pl. iv, 16. Very slightly convex on both sides. Considerably chipped. Acc. No. 81.6.98.

ISIS–FORTUNA

185 AMETHYST RINGSTONE. Isis-Fortuna standing to left holding a cornucopia and a rudder; on her head is a lotos flower. In the field the inscription ΚΩΚΗ. Fair execution.

Fortuna with attributes of Isis is a popular figure in Roman art (cf. R. Peter in Roscher's Lexikon, col. 1530 f., who gives a list of such monuments, chiefly bronzes, wall paintings, and coins). Besides the lotos flower she sometimes carries the sistrum, the snake, and other Isis attributes. For representations of Fortuna without Isis attributes on gemt in our collection cf. Nos. 360–364.

3/4 in. x 9/16 in. (19.05 mm. x 14.29 mm.); Th. 17/64 in. (6.75 mm.). King Collection, No. 210. Unpublished. Convex on both sides. Said to be from Antioch. Acc. No. 81.6.187.

NEMESIS

186 SARDONYX RINGSTONE. Winged Nemesis, goddess of Fate, standing to left; with one hand she lifts a corner of her drapery at the shoulder, in the other she holds a branch. Graceful but rather sketchy work.

With the Greeks Nemesis was regarded as a goddess, not merely of retribution, but of Fate, like Tyche; though her hatred of human arrogance (ὕβρις) was always one of her qualities. We know of two famous cult statues erected in her honor: one of two Nemeseis at Smyrna, of

the archaic period, the other, dating of the fifth century, at Rhamnus (cf. O. Rossbach in Roscher's Lexikon, under Nemesis, cols. 143 ff.). There is a detailed description of the latter by Pausanias, I, 33, 2 f., and a few remnants of the original statue are in the British Museum (Murray-Smith, Cat. of Sculpture in the Brit. Mus., No. 460). The Smyrna Nemeseis occur with great frequency on Roman coins (cf. B. V. Head, Cat. of Grk. Coins in the Brit. Mus., Ionia, p, 249 f., pl. 26 f., and H. Posnansky, Nemesis und Adriasteia, in Breslauer philologische Abhandlungen, V, Heft 2, Breslau 1890). The attitude of lifting a corner of the drapery at the shoulder always appears on these, and was apparently copied from the original cult statues. It seems to have no special significance, just as the motive of lifting a corner of the lower part of the garment is merely a characteristic pose of archaic female statues (cf. Rossbach, op. cit., col. 146, who refutes the prevalent idea that Nemesis is spitting into her bosom to avert evil!).

The attributes of Nemesis include a branch (perhaps the apple branch which the Rhamnus statue is said to have held), a wheel, a rule, reins, and a griffin; she appears both with and without wings. Though there are some representations of Nemesis also in sculptural and pictorial art, by far the larger number are on Roman coins and gems (cf. Rossbach, op. cit., cols. 160 ff., and Furtwängler, A. G., pl. xxxix, 28, and references given in the text).

25/32 in. x 33/64 in. (19.84 mm. x 13.1 mm.); Th. 1/4 in. (6.35 mm.). King Collection, No. 214. Published by Osborne, Engraved Gems, pl. xxv, 4. Strongly convex on the engraved side. Acc. No. 81.6.99.

BONUS EVENTUS

187 PLASMA RINGSTONE. Bonus Eventus (the Roman genius of Good Fortune), represented as a youth,

PLATE 49

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standing to right holding a dish of fruit and a branch; below is an ear of wheat. Fair work.

Bonus Eventus is a favorite figure in Roman art, especially on coins and gems (cf., e. g., Furtwängler, A. G., pl. xliv, 9 ff.). The same type being repeated many times, it is probable that it was derived from a famous statue. It has been suggested that this was one by Euphranor, set up in Rome, and originally perhaps representing Triptolemos (cf. Furtwängler, Masterpieces of Greek Sculpture, Sellers' translation, p. 349 f.; and Wissowa in Roscher's Lexikon, under Bonus Eventus, col. 796).

½ in. x 23/64 in. (12.7 mm. x 9.13 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 116. Unpublished. Convex on the engraved side. Acc. No. 81.6.100.

NIKE

188 Blue Glass Paste. Nike, partly draped, apparently erecting a trophy. Fair execution.

Nike crowning a trophy and Nike writing on a shield are common representations on coins and gems (cf., e. g., Babelon, Monnaies de la république romaine, I, pp. 41, 49, 56, etc.).

1 1/64 in. x ¾ in. (25.8 mm. x 19.05 mm.); Th. 9/64 in. (3.57 mm.). Gréau Collection, No. 1064. Published by Froehner, Gréau Collection, pl. clxxiv, 50. Slightly chipped in one place. Acc. No. 17.194.45.

189 Brownish Chalcedony Ringstone. Nike sacrificing a bull Fine, careful work.

For a similar representation cf. Furtwängler, A. G., pl. xlix, 19.

Nike conceived in a sacrificial capacity is a popular subject in the Roman period (cf., e. g., on gems, Furtwängler, A. G., pl. xlix, 19, Berl. Kat., Nos. 3572, 3577, 6250, 6732; and on coins, Cohen, Monnaies romaines, I,

63, 8). The idea, however, originated in Greek times; thus the reliefs of the Nike balustrade on the Akropolis at Athens include two Victories sacrificing a bull. On the later adaptations of this group cf. H. Bulle in Roscher's Lexikon, under Nike, col. 346.

½ in. x 13/32 in. (12.7 mm. x 10.32 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 159. Unpublished. Convex on the engraved side. Acc. No. 81.6.101.

190 CARNELIAN RINGSTONE. Nike, holding a wreath and palm branch, is mounted on a chariot drawn by two serpents. Sketchy execution.

Nike in this general attitude with wreath and palm branch, but standing on a globe instead of in a chariot, occurs with great frequency on Roman coins in the time of Augustus and later. It probably reproduced a well-known statue of Nike in the Curia Julia, which Augustus dedicated after the Battle of Actium (cf. H. Bulle in Roscher's Lexikon, under Nike, col. 354 f.). Compare our gem No. 379.

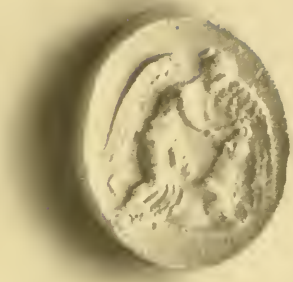
11/32 in. x ½ in. (8.73 mm. x 12.7 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 158. Published by King, Hdbk. of Engraved Gems, pl. liv, 5; Ant. Gems and Rings, II, woodcuts, pl. xxvi, 10; illustrated, King, Precious Stones, p. 275. Convex on both sides. There is a chip at one side. Acc. No. 81.6.102.

191 GARNET (PYROPE) RINGSTONE. Nike seated to left giving a butterfly to Eros. A charming composition, skilfully adapted to a very small space.

17/64 in. x 15/64 in. (6.75 mm. x 5.95 mm.); Th. 1/16 in. (1.59 mm.). King Collection, No. 176. Unpublished. Convex on the engraved side, concave on the other. Acc. No. 81.6.103.

192 CARNELIAN RINGSTONE. Nike holding a branch and offering a sucking pig at an altar decorated with a

PLATE 50
NO. 189



NIKE

CHALCEDONY

bull's head. In the exergue a zigzag pattern with dots. Fair execution.

49/64 in. x 33/64 in. (19.45 mm. x 13.1 mm.); Th. 3/16 in. (4.76 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4285. Illustrated, Cesnola Atlas, III, pl. xxxi, 7. Convex on the engraved side. Acc. No. C. E. 31.

193 Banded Agate Ringstone. Female head in profile to right, wearing a wreath. She is characterized as Nike by the wings at the nape of her neck. Fair work.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 4905–4908.

29/64 in. x 3/8 in. (11.51 mm. x 9.52 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 160. Unpublished. Slightly chipped on the edge. Acc. No. 81.6.104.

194 Purple Glass Paste with white band. Woman carrying booty from the chase; she holds a boar by the leg, while a rabbit and two birds are hanging from a pine branch over her shoulder. She is warmly clad in a chiton, himation, headdress, and shoes. Attractive composition.

The woman can be identified as one of the four Seasons, or Horai, since the same figure occurs on the relief of the Seasons in the British Museum (cf. Walters, Cat. of Terracottas in the Brit. Mus., D 583–589). She there represents Winter. For similar representations on other monuments cf. the references cited by Walters, loc. cit.

21/32 in. x 3/8 in. (16.67 mm. x 9.52 mm.); Th. 3/32 in. (2.38 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4296. The surface of the engraving is considerably blurred. Acc. No. C. E. 32.

HEROES—HERAKLES

195 Carnelian Ringstone. Herakles sitting on a rock and holding on his knee his infant son Telephos; the

latter is holding out a branch to the doe which suckled him; behind Herakles is a small figure, probably the shepherd who found Telephos. A tree indicates the out-of-door setting of the scene. The execution is not very careful.

The subject of Herakles with his son Telephos is not found in classical art before the Hellenistic period. It occurs on the Pergamene altar and also on various monuments of the Roman Imperial period, on terracotta reliefs, wall paintings, coins, and gems (cf. Furtwängler in Roscher's Lexikon, under Herakles, col. 2247). In these Herakles is generally watching Telephos being suckled by the hind.

13/32 in. x 1/2 in. (10.32 mm. x 12.7 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 223. Said to be from Chiusi. Published by King, Hdbk. of Engraved Gems, pl. lxiv, 6; Ant. Gems and Rings, II, woodcuts, pl. xxxiii, 10. Convex on the engraved side. Acc. No. 81.6.105.

196 Chalcedony Ringstone. Head of bearded Herakles to right, with a club in the field. Fair execution.

The type is that introduced into Greek art in the fourth century B. C. and popular in Hellenistic and Roman times (cf. Furtwängler in Roscher's Lexikon, under Herakles, col. 2169). For similar representations on gems cf. Furtwängler, A. G., pl. xli, 35, 37.

1/2 in. x 27/64 in. (12.7 mm. x 10.71 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 219. Unpublished. Convex on both sides. Partly blanched by fire. Acc. No. 81.6.106.

PERSEUS

197 Sard Ringstone. Perseus holding the head of Medusa over his head and looking at its reflection on the shield below; he wears a chlamys and holds his crooked knife (harpe) in one hand. Careful work.

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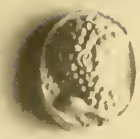

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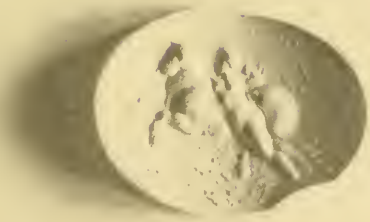

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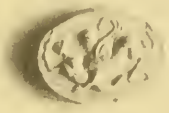

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For similar representations cf. Furtwängler, A. G., pl. xlii, 4, and Berl. Kat., Nos. 3102, 4238, 4239.

29/64 in. x 23/64 in. (11.51 mm. x 9.13 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 222. Unpublished. Acc. No. 81.6.107.

BELLEROPHON

198 Carnelian Ringstone. Bellerophon on the winged horse Pegasos, flying to right. Bellerophon holds a spear pointed downward as if about to transfix the chimaera, which, however, is not represented. Sketchy execution.

33/64 in. x 35/64 in. (13.1 mm. x 13.89 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 132. Unpublished. Acc. No. 81.6.108.

GANYMEDE

199 Sard Ringstone. The eagle of Zeus carrying Ganymede in its claws. Ganymede is nude but wears high shoes and is holding two spears in his hand. Fair execution.

The composition is familiar from representations in sculpture, though no group identical with ours has survived. For similar scenes on gems cf. Furtwängler, Berl. Kat., Nos. 4130 ff.

37/64 in. x 33/64 in. (14.68 mm. x 13.1 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 74. Published by King, Hdbk. of Engraved Gems, pl. xli, 6; Ant. Gems and Rings, II, woodcuts, pl. xi, 7. Convex on the engraved side. Acc. No. 81.6.109.

OPHELTES

200 Red Jasper Ringstone. A large serpent coiled around the body of a child—probably Opheltes (also called Archemoros) and the dragon. Good execution.

For other representations of the death of Opheltes, who

was killed by a serpent while left alone by his nurse, cf. Stoll in Roscher's Lexikon, under Archemoros, col. 472.

½ in. x 41/64 in. (12.7 mm. x 16.27 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 240. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xlii A, 4, and copperplates, second group, iv, 15; illustrated, King, Precious Stones, p. 129; Ant. Gems, pl. iv, 15. Very slightly convex on the engraved side. Acc. No. 81.6.110.

EUROPA

201 YELLOWISH GLASS PASTE. Europa with her arm around the bull is swimming through the water to left; she wears a transparent chiton. Effective composition.

The subject of the rape of Europa is not infrequently represented on gems; cf. the lists given by Stephani, Compte rendu, 1866, pp. 110 ff., and Overbeck, Griechische Kunstmythologie, I, Zeus, p. 463 f. Compare with our example the replica in the British Museum (Furtwängler, A. G., pl. xxxvii, 5).

51/64 in. x 1 3/32 in. (20.24 mm. x 27.78 mm.); Th. 7/32 in. (5.56 mm.). Gréau Collection, No. 1062. Published by Froehner, Gréau Collection, pl. clxxiv, 48. Convex on the engraved side. A small piece is missing from the lower edge. Acc. No. 17.194.47.

MYTHOLOGICAL ANIMALS AND MONSTERS—SPHINX

202 NICOLO RINGSTONE. A Sphinx is attacking a prostrate youth who is trying to defend himself with a sword. Sketchy execution.

For a similar representation on a gem cf. J. Overbeck, Die Bildwerke zum thebischen und troischen Heldenkreis, pl. i, 6. The Sphinx, one of the monster shapes borrowed by the Greeks from Egypt, is often depicted, as here, with one of her victims. For this subject on archaic gems, cf. Furtwängler, A. G., pl. viii. 7, and other references

Plate 52

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there cited; it also occurs on vases and terracottas; cf. J. Ilberg in Roscher's Lexikon, under Sphinx, col. 1370. When the victim is armed, as on our gem, such scenes may have reference to the Theban legend, in which the Sphinx killed all who could not solve her riddle (cf. J. Overbeck, op. cit., p. 18); otherwise we may interpret them in a more general way as the monster with her prey.

13/32 in. x 17/32 in. (10.32 mm. x 13.49 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 314. Unpublished. Slightly chipped in places. Acc. No. 81.6.111.

203. Black Jasper Ringstone. Sphinx with slightly curling wings and woman's breasts, seated to right. Careful work.

The type is similar to that which occurs on fifth- to fourth-century coins of Chios (cf., e. g., P. Gardner, The Types of Greek Coins, pl. x, 13). The Sphinx is a common emblem on Roman coins (cf. J. Ilberg in Roscher's Lexikon, under Sphinx, col. 1361). For representations on gems similar to ours cf. Furtwängler, Berl. Kat., 3323 ff.

39/64 in. x 51/64 in. (15.48 mm. x 20.24 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 313. Published by King, Hdbk. of Engraved Gems, pl. lxxv, 7; Ant. Gems and Rings, II, woodcuts, pl. lv, 11; illustrated, King, Precious Stones, p. 442. Slightly convex on the engraved side. A small piece from the edge is missing. Acc. No. 81.6.112.

204 Carnelian Ringstone. Lioness-Sphinx with curling wings and woman's breasts seated to right. Sketchy execution.

Compare the similar stone in Vienna, Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xxvi, 39.

15/32 in. x 29/64 in. (11.91 mm. x 11.51 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 315. Unpublished. Slightly convex on both sides. Slightly chipped in places. Acc. No. 81.6.113.

205 CARNELIAN RINGSTONE. Seated Sphinx, with female breasts, in full front with two hind bodies in profile to right and left. Good, careful work.

23/64 in. x 15/32 in. (9.13 mm. x 11.91 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 312. Published by King, Ant. Gems and Rings, II, copperplates, first group, iii, 29. Slightly convex on the engraved side. Chipped in places. Acc. No. 81.6.114.

SIREN

206 CARNELIAN RINGSTONE. Siren standing to right playing the lyre; in the field, a star, a palm branch, and the inscription ΚΑΠ. Fair work.

The Siren, another favorite monster shape and death demon of the Greeks, appears in their art chiefly in two aspects, destructive and music-loving. These two features are combined in Homer's story that they charmed passing mariners with their song and then devoured them. Here only the musical side of the Siren is characterized. For a similar gem, with the same emblems and inscription in the field, cf. Imhoof-Blumer u. Keller, Die Tier- und Pflanzenbilder, pl. xxvi, 31. The inscription is perhaps to be completed ΚΑΠΙΤΟΛΕΙΝΑ, and may refer to the Capitoline contests in poetry.

31/64 in. x 25/64 in. (12.3 mm. x 9.92 mm.); Th. 9/64 in. (3.57 mm.) King Collection, No. 320. Published by King, Hdbk. of Engraved Gems, pl. xlviii, 6; Ant. Gems and Rings, II, woodcuts, pl. lv, 13; illustrated, King, Precious Stones, p. 152. Acc. No. 81.6.115.

PEGASOS

207 CARNELIAN RINGSTONE. The winged horse, Pegasos, flying to right. Careful work.

9/32 in. x 3/8 in. (7.14 mm. x 9.52 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 133. Unpublished. Slightly convex on the engraved side. Chipped at one side. Acc. No. 81.6.116.

PLATE 53

NO. 212

MEDUSA

PERIDOT

HIPPOCAMPUS

208 CARNELIAN RINGSTONE. A hippocampus or sea-horse to right, and a trident. Rather sketchy execution.

Compare the finer stone in the British Museum, Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xxvi, 4.

$\frac{13}{32}$ in. x $\frac{37}{64}$ in. (10.32 mm. x 14.68 mm.); Th. $\frac{1}{8}$ in. (3.17 mm.). King Collection, No. 94. Unpublished. Convex on the engraved side. Acc. No. 81.6.117.

209 GOLD RING with plain hoop broadening at the top into a flat circular bezel; on the latter is roughly engraved a capricorn.

D. of hoop. $\frac{39}{64}$ in. (15.48 mm.); L. of bezel, $\frac{9}{32}$ in. (7.14 mm.); Wt. 52½ grains (3.402 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4086. Illustrated, Cesnola Atlas III, pl. xxx, 17. Acc. No. C. E. 33. (In Gallery II: C 32.)

GIANT

210 CARNELIAN RINGSTONE. A young giant with legs ending in serpents. He holds a sword in one hand and a lion's skin in the other. Good execution.

For a similar representation cf. the glass paste in the British Museum, No. 1231, Furtwängler, A. G., pl. xxxvii, 22. This subject was not infrequently copied in modern times; cf. the references given in the text to Furtwängler, loc. cit. and Dalton, Post-Classical Gems, pl. xxx, 849.

$\frac{53}{64}$ in. x $\frac{47}{64}$ in. (21.03 mm. x 18.65 mm.); Th. $\frac{13}{64}$ in. (5.16 mm.). King Collection, No. 75. Said to be from Cumae. Published by King, Ant. Gems and Rings, II, copperplates, first group, pl. v, 50; Osborne, Engraved Gems, pl. xxii, 11. Convex on both sides. The stone is blanched by fire. Acc. No. 81.6.118.

MEDUSA

211 Rock Crystal Ringstone. The head of Medusa, full front, with two snakes knotted under her chin and hair arranged like rays. Good execution.

This type of Medusa stands midway between the grotesque representation of archaic times and the beautiful conception of the later fifth and fourth centuries B. C. The former distortion is still there but in a less exaggerated

211

form (cf. Furtwängler, in Roscher's Lexikon, under Gorgonen, col. 1718). The radiating hair is suggestive of Helios and Apollo, and conforms with the theory that Medusa is an emblem of the sun disk (cf. A. L. Frothingham, A. J. A., XV [1911], pp. 349 ff.).

19/32 in. x 21/32 in. (15.08 mm. x 16.67 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 110. Unpublished. Convex on both sides. Acc. No. 81.6.119.

212 Peridot Ringstone. Head of the dead Medusa in three-quarters front, with eyes half closed. Fine execution.

This beautiful type of the dead Medusa, in profile, or three-quarters view, was introduced in the Hellenistic period; cf. Furtwängler in Roscher's Lexikon, under

PLATE 54

213

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220

Gorgonen, col. 1725. Every trace of her early grotesque aspect has here disappeared.

$\frac{23}{32}$ in. x $\frac{11}{16}$ in. (18.25 mm. x 17.46 mm.); Th. $\frac{21}{64}$ in. (8.33 mm.). King Collection, No. 104. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xx, 7, and copperplates, first group, i, 5. Convex on both sides. The stone is cracked. Acc. No. 81.6.120.

PORTRAITS

213 Sardonyx Ringstone. The head of a bald, bearded Greek, in profile to right, perhaps meant for Sokrates. Careful work.

This type is generally identified with Sokrates, though it varies in several respects from the more characteristic marble busts (cf. Bernoulli, Griechische Ikonographie, pls. xxi–xxiv). In our gem, for instance, the shape of the skull is different. For a list of gems representing this general type, cf. Bernoulli op. cit., p. 191 f., also Furtwängler, A. G., pls. xliii, 3, 4, 6; l, 2.

$\frac{5}{8}$ in. x $\frac{15}{32}$ in. (15.87 mm. x 11.91 mm.); Th. $\frac{11}{64}$ in. (4.36 mm.). King Collection, No. 251. Published by King, Hdbk. of Engraved Gems, pl. lxxiii, 1; Ant. Gems and Rings, II, woodcuts, pl. xlvi, 4; illustrated, King, Precious Stones, p. 340. Convex on the engraved side, concave on the other. Chipped at the back. Acc. No. 81.6.143.

214 Sard Ringstone with a representation similar to the preceding but of less careful workmanship.

$\frac{33}{64}$ in. x $\frac{7}{16}$ in. (13.1 mm. x 11.11 mm.); Th. $\frac{9}{64}$ in. (3.57 mm.). King Collection, No. 250. Published by King, Hdbk. of Engraved Gems, pl. lxxiii, 2; Ant. Gems and Rings, II, woodcuts, pl. xlvi, 9; illustrated, King, Precious Stones, p. ix. Slightly convex on the engraved side. Slightly chipped. Acc. No. 81.6.144.

215 Carnelian Ringstone. Portrait-head of M. Junius Brutus (85–42 B. C.) in profile to right. Fine,

sensitive work. The profile corresponds exactly with that on the portraits of Brutus on coins (cf. Bernoulli, Römische Ikonographie, I, Münztafel III, 75–79); especially characteristic are the sunken cheeks and the prominence of the lower part of the face.

For a similar representation on a gem, but without indication of the beard, cf. Furtwängler, A. G., pl. xlvii, 27. We know from a statement by Lucan (Pharsalia II, 372–376) that Brutus wore a beard for years as a sign of mourning at the fall of the Republic; and with this the extant portraits agree, some showing him with, others without a beard.

17/32 in. x 27/64 in. (13.49 mm. x 10.71 mm.); Th. 1/4 in. (6.35 mm.). King Collection, No. 258. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xlviii, 12; Hdbk. of Engraved Gems, pl. lxxiii, 4; illustrated, King, Precious Stones, p. 301. Convex on the engraved side. Chipped on the upper edge. Acc. No. 81.6.51.

216 Black Jasper Ringstone. Portrait of a man in profile to right, of the late Republican period. Careful, but not detailed work. This type used to be identified with M. Lepidus, whom, however, it resembles only slightly.

Compare Furtwängler, A. G., pl. xlvii, 30.

1/2 in. x 29/64 in. (12.7 mm. x 11.51 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 281. Published by King, Ant. Gems and Rings, II, copperplates, first group, pl. ii, 18. Convex on the engraved side. Acc. No. 81.6.52.

217 Amethyst Ringstone. Portrait-bust of a beardless man in profile to right, with his left hand brought up to his chin. He is partially bald and has a haggard face and long, thin neck; the features are strongly individual; they are not unlike those of Julius Caesar, with whom the general appearance and the fine distinction of our bust

PLATE 55

NO. 215

M. JUNIUS BRUTUS

CARNELIAN

would also agree. But in the absence of the usual attributes, such as laurel wreath, star, or lituus (the emblem of the chief pontifex), such an identification can be only tentative. The execution is excellent, detailed yet full of life; the artist has succeeded splendidly in conveying a refined and powerful personality. The size and quality of the stone add to the beauty of the general effect.

For a list of gems probably representing Julius Caesar, cf. Bernoulli, Römische Ikonographie, I, pp. 151 ff. For other examples of busts with the hand introduced in a manner similar to that on our gem, cf. Furtwängler, Berl. Kat., Nos. 5043–5051.

1⅝ in. x 55/64 in. (29.37 mm. x 21.83 mm.); Th. 19/64 in. (7.54 mm.). Purchased, 1911. Formerly in the collection of Sir Arthur J. Evans. Mentioned, Museum Bulletin, 1912, p. 98. Convex on both sides. Chipped in places. Acc. No. 11.195.6.

218 Garnet (Hyacinth?) Ringstone. Portrait-head of a boy of the Julio-Claudian period, in profile to right. Fine, delicate execution, in characteristic Augustan style.

The head resembles the coin types of Caius Caesar (cf. Bernoulli, Römische Ikonographie, II, 1, pl. xxxii, 16).

35/64 in. x 13/32 in. (13.89 mm. x 10.32 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 261. Published by King, Hdbk. of Engraved Gems, pl. lxxiii, 5; Ant. Gems and Rings, II, woodcuts, pl. xlix, 9. Slightly convex on the unengraved side. Small chips around the edge. Acc. No. 81.6.145.

219 Carnelian set in a ring of seventeenth- to eighteenth-century style. On the stone is engraved a portrait-head of a bearded man in profile to right. Probably ancient work.

(As set) 17/32 in. x 27/64 in. (13.49 mm. x 10.71 mm.). Purchased, 1907. Unpublished. Acc. No. 07.286.120.

220 CARNELIAN RINGSTONE. Bust of a bearded young man in profile to right; the beard is indicated by small incised lines; the iris and pupil are also incised. A finely felt and executed portrait of the first or second century A. D.[1] It is noteworthy that the eye is not represented correctly in profile.

$\frac{51}{64}$ in. x $\frac{11}{16}$ in. (20.24 mm. x 17.46 mm.); Th. $\frac{3}{16}$ in. (4.76 mm.). Purchased, 1911. Formerly in the collection of Sir Arthur J. Evans. Mentioned, Museum Bulletin, 1912, p. 98. Slightly convex on the engraved side. Acc. No. 11.196.3.

221 BROWN GLASS PASTE. Portrait-head of a man wearing a laurel wreath, in profile to right. Careful work of the Augustan period.

$\frac{1}{2}$ in. x $\frac{61}{64}$ in. (12.7 mm. x 24.21 mm.); Th. $\frac{1}{4}$ in. (6.35 mm.). Gréau Collection, No. 1026. Published by Froehner, Gréau Collection, pl. clxxiv, 12. Slightly convex on the engraved side. The whole lower part is missing. Acc. No. 17.194.48.

222 CARNELIAN set in a ring of seventeenth- to eighteenth-century style. On the stone is engraved a portrait-bust of a woman in profile to right; her hair is tied by a fillet. In the field is a hair-pin and the signature of the artist Gnaios (ΓΝΑΙΟΥ). The workmanship is of great beauty, the gem being a worthy companion to the fine head of Herakles by Gnaios in the British Museum,[2] to which it bears a marked resemblance. It is a splendid example of the finished, cold elegance of the Augustan period.

The letters of the signature—with slender bars and balls at the ends—resemble those of other signatures of Gnaios

[1] That the shape of busts on gems did not always follow the evolution noticeable in the marble sculptures is evident from a perusal of the examples figured in Furtwängler, A. G., pl. xlviii.

[2] Cf. Furtwängler, A. G., pl. xlix, 20; and Murray-Smith, Cat. of Gems in the Brit. Mus., pl. H., No. 1281.

PLATE 56

NO. 217

PORTRAIT

AMETHYST

(cf. Furtwängler, Jahrbuch, 1888, p. 315): the genitive form occurs also on the Diomedes gem.

It is interesting to compare this gem with a close copy of it on a crystal worked in the eighteenth to nineteenth century, also in the British Museum (cf. Dalton, Post-Classical Gems, No. 682).

(As set) 41/64 in. x 33/64 in. (16.27 mm. x 13.1 mm.). Purchased, 1910. Formerly in the Este Collection. Mentioned, Museum Bulletin, 1910, p. 276. Convex on the unengraved side. A piece from the lower right side is missing and has been restored in gold. Acc. No. 10.110.1.

223 SARD set in a plain hollow gold ring, with broad hoop, convex without, flat within. The stone is engraved with the portrait of a young woman in profile to right. The style in which the hair is worn—a "French roll" on top of the head and a small coil behind—is that of the Augustan period (cf. Bernoulli, Römische Ikonographie, II, 1, pp. 110 ff.) and occurs on coins of Octavia or Fulvia (Bernoulli, op. cit., pl. xxxii, 14 and p. 118), as well as on gems of that period (cf. Furtwängler, A. G., pl. xlvii, 46). Exceptionally charming and dainty work; the delicate profile and the exquisitely fine lines of the hair show that a master engraver was here at work.

(As set) 5/8 in. x 1/2 in. (15.87 mm. x 12.7 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4236. Illustrated, Cesnola Atlas, III, pl. xxviii, 6. The stone is slightly chipped around the edge, and several pieces of the ring at the bezel are missing. Acc. No. C.E. 85.

224 BLACK JASPER RINGSTONE. Portrait-bust of a woman in profile to right, beautifully worked in the style of the early Imperial period. The iris is indicated by an incised line.

The portrait has been identified as that of Antonia

(Cades, Impressiones gemmarum, V, 346), the wife of Nero Drusus (38 B. C.–9 A. D.), and it certainly bears some resemblance to the coin types (cf. Bernoulli, Römische Ikonographie, II, 1, pl. xxxiii, 10–12), both in the way the hair is worn and in the line of the profile with the finely arched nose and strong chin.

1 13/64 in. x 1 1/64 in. (30.56 mm. x 25.79 mm.); Th. 7/32 in. (5.56 mm.). Purchased, 1907. Published by Furtwängler, A. G., pl. xlviii, 9, at which time it was in the Piombino Collection in Rome; also by Delbrueck, Antike Porträts, pl. 59, 7. Slightly convex on the engraved side. Acc. No. 07.286.124.

225 Carnelian Ringstone. Female portrait-head in profile to left, wearing a net and a kerchief. Fine work.

17/32 in. x 3/8 in. (13.49 mm. x 9.52 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 115. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxii, 9; illustrated, King, Precious Stones, p. xii. Slightly convex on both sides. Slightly chipped. Acc. No. 81.6.146.

226 Blue Glass Paste. Portrait-head of a girl in profile to right. Fair execution.

11/16 in. x 17/32 in. (17.46 mm. x 13.49 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 1027. Published by Froehner, Gréau Collection, pl. clxxiv, 13. Convex on both sides. About one half of the gem is missing. Acc. No. 17.194.49.

227 Sard Ringstone. Portrait-bust of woman wearing a veil, diadem, and necklace, in profile to right; in the field the monogram ⁂. Fair work.

35/64 in. x 31/64 in. (13.89 mm. x 12.3 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 255. Published by King, Ant. Gems and Rings, II, copperplates, first group, ii, 16. Strongly convex on the engraved side. Acc. No. 81.6.261.

228 Carnelian Ringstone. Head of a child in almost full face, with straight hair, probably a portrait. In the field the inscription TVXIA. Fair execution.

PLATE 57
NO. 218

CAIUS CAESAR (?)

CARNELIAN

For a similar representation, cf. Furtwängler, Berl. Kat., No. 5273.

5/8 in. x 31/64 in. (15.87 mm. x 12.3 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 279. Published by King, Hdbk. of Engraved Gems, pl. lxxii, 3; Ant. Gems and Rings, II, woodcuts, pl. I, 9, and copperplates, first group, ii, 17; illustrated, King, Precious Stones, p. 428. Slightly convex on both sides. Slightly chipped. Acc. No. 81.6.147.

229 Carnelian Ringstone. Head of a child in almost full face, round, and with short, curly hair. Fair execution.

9/16 in. x 17/32 in. (14.29 mm. x 13.49 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 280. Unpublished. Slightly convex on both sides. Acc. No. 81.6.148.

SCENES FROM DAILY LIFE

230 Banded Agate Ringstone. Warrior walking to right carrying a spear and tropaion; around the representation is a cable border. Spirited work.

The inscription lightly scratched in the field, ΓΑΥΚΩΝ, is modern; so also that on the back, M. C. TVSCHER, apparently by the same hand.

5/8 in. x 3/8 in. (15.87 mm. x 9.52 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 157. Published by King, Hdbk. of Engraved Gems, pl. liv, 1, Ant. Gems and Rings, II, woodcuts, pl. xxvi, 1. Parts of the stone have been blanched by fire. Acc. No. 81.6.122.

231 Sardonyx Ringstone. Warrior standing unfastening his chlamys; he holds his sword in one hand and by his side are his cuirass, helmet, and shield. Careful, but lifeless work.

49/64 in. x 39/64 in. (19.45 mm. x 15.48 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 248. Unpublished. Convex on the engraved side. Chipped at the bottom. Acc. No. 81.6.124.

232 Brown Glass Paste set in a plain ring of gilt-bronze. Warrior kneeling behind his shield to left. Good execution.

(As set) 15/32 in. x 7/16 in. (11.91 mm. x 11.11 mm.). Gréau Collection, No. 1036. Published by Froehner, Gréau Collection, pl. clxxiv, 22. Convex on the engraved side. Acc. No. 17.194.51.

233 Carnelian Ringstone. Head and shoulders of a youth carrying a rudder and a shield with Pegasos as a device. Careful work.

39/64 in. x 1/2 in. (15.48 mm. x 12.7 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 271. Published by King, Hdbk. of Engraved Gems, pl. lxxii, 4; Ant. Gems and Rings, II, woodcuts, pl. I, 5; illustrated, King, Precious Stones, p. 56. Slightly convex on both sides. Acc. No. 81.6.125.

234 Colorless Glass Paste. A priest standing before an altar and pouring a libation; by the side of the altar is a tree. The representation is surrounded by a border of a single line. Careful but monotonous work.

Compare the representations of priests pouring libations on Roman reliefs, e. g., Strong, Roman Sculpture, pl. ix, 2.

1 17/64 in. x 59/64 in. (32.15 mm. x 23.41 mm.). Th. 7/32 in. (5.57 mm.). Gréau Collection, No. 1033. Published by Froehner, Gréau Collection, pl. clxxiv, 19. Convex on the engraved side. Chipped in places. Acc. No. 17.194.52.

235 Plasma Ringstone. A youth, partly draped, holding a disk in one hand and a palm branch with a fillet in the other; on a table by his side is a jug. Careful work.

The representation is practically identical with that figured in Furtwängler, A. G., pl. xliv, 21, except that in

PLATE 58

NO. 220

PORTRAIT

CARNELIAN

ours the palm branch is shorter. Furtwängler suggests that the figure may be the personification of the agon of the pentathlon.

39/64 in. x 7/16 in. (15.48 mm. x 11.11 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 238. Unpublished. Convex on the engraved side. Acc. No. 81.6.126.

236 SARD RINGSTONE. Youth leaning against a pillar and holding a pair of scales in one hand and a palm in the other; by his side is a dog. In the field the inscription L. D. VIRILL, giving the abbreviated name of the owner of the seal. Good workmanship. Perhaps here too the genius presiding over athletic games is intended, rather than merely an athlete.

9/16 in. x 7/16 in. (14.29 mm. x 11.11 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 140. Published by King, Ant. Gems and Rings, II, copperplates, first group, pl. iv. 45. Slightly convex on both sides. Acc. No. 81.6.127.

237 OPAQUE GREEN GLASS PASTE with white and blue bands. Youth leaning against a pillar and sleeping; he wears a chlamys. Attractive composition.

49/64 in. x 29/64 in. (19.45 mm. x 11.51 mm.); Th. 3/32 in. (2.38 mm.). Gréau Collection, No. 1051. Published by Froehner, Gréau Collection, pl. clxxiv, 37. Broken in two and reattached; the surface is somewhat corroded. Acc. No. 17.194.53.

238 SARD RINGSTONE. A woman, partly draped, is seated on a chair to right, tuning her lyre; by her side is a serpent.

For another representation of this charming scene cf. Furtwängler, Berl. Kat., No. 2920.

31/64 in. x 3/8 in. (12.3 mm. x 9.52 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 131. Unpublished. Slightly convex on both sides. Acc. No. 81.6.128.

239 CARNELIAN RINGSTONE. Boy with hoop and inverted torch, walking to right. Good execution.

The hoop seems to have been as popular a toy in ancient times as it is today. For representations of it on other gems, cf., e. g., Furtwängler, A. G., pl. xliv, 29; on vases, e. g., the amphora No. G. R. 594 in this Museum.

23/32 in. x 9/16 in. (18.25 mm. x 14.29 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 208. Published by King, Ant. Gems and Rings, II, copperplates, first group, iv, 43. Very slightly convex on both sides. Chipped in places. Acc. No. 81.6.129.

240 BLUE GLASS PASTE with white band. A boy on a horse galloping to right, holding a whip in his right hand. Sketchy but spirited execution.

For a similar representation cf Furtwängler, Berl. Kat., No. 3148.

19/32 in. x 11/16 in. (15.08 mm. x 17.46 mm.); Th. 1/4 in. (6.35 mm.). Gréau Collection, No. 1022. Published by Froehner, Gréau Collection, pl. clxxiv, 8. Convex on the engraved side. Chipped around the edge. Acc. No. 17.194.54.

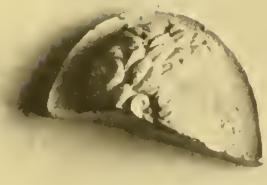
241 SARD RINGSTONE. A comic actor wearing a mask, tunic, and mantle, and holding a staff in one hand. Good execution of the late Hellenistic or Graeco-Roman period.

This subject seems to have been popular; cf the similar representations in Furtwängler, A. G., pl. xli, 48, 50.

5/8 in. x 25/64 in. (15.87 mm. x 9.92 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 190. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxx, 6, and copperplates, second group, ii, 12; illustrated, King, Ant. Gems, pl. ii, 12. Convex on both sides. Acc. No. 81.6.130.

242 CARNELIAN RINGSTONE. Female tragic mask. Careful execution.

PLATE 59



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15/32 in. x 25/64 in. (11.91 mm. x 9.92 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 196. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxi, 9; illustrated, King, Precious Stones, p. 269. Acc. No. 81.6.131.

ANIMALS

243 Sard Ringstone. A lion walking to right; around the edge is a cable border. Careful work.

For other representations of lions on gems of the Roman period cf. Furtwängler, Berl. Kat., No. 7032, and Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xiv, 48 ff.

25/64 in. x 15/32 in. (9.92 mm. x 11.91 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 290. Unpublished. Convex on the unengraved side. Acc. No. 81.6.132.

244 Black Jasper Ringstone. Lion on the back of a deer biting it in the shoulder. Careful work, but much less spirited than on the fourth-century gem, No. 52.

For a similar representation of the Roman period cf. Furtwängler, Berl. Kat., No. 7035.

19/64 in. x 21/64 in. (7.54 mm. x 8.33 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 293. Unpublished. Slightly convex on the engraved side. Acc. No. 81.6.133.

245 Carnelian Ringstone. Bull to right, preparing to toss.

Again it is interesting to compare this careful but rather tame work with the more vigorous rendering on earlier Greek gems, e. g., Furtwängler, A. G., pl. ix, 19. For a Roman gem similar to ours cf. Furtwängler, Berl. Kat., No. 7049.

5/16 in. x 27/64 in. (7.94 mm. x 10.71 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 296. Unpublished. Very slightly convex on the engraved side. A small piece from the lower edge is missing. Acc. No. 81.6.134.

246 Plasma Ringstone. Bull grazing to left. Fair execution.

¼ in. x 5/16 in. (6.35 mm. x 7.94 mm.); Th. 1/16 in. (1.59 mm.). King Collection, No. 300. Unpublished. Acc. No. 81.6.135.

247 Sard Ringstone. Bull grazing to right. Sketchy work.

23/64 in. x 7/16 in. (9.13 mm. x 11.11 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 299. Unpublished. Slightly convex on the engraved side. Acc. No. 81.6.205.

248 Light Blue Glass Paste. Cow standing under a tree, drinking out of a trough and suckling her calf.

For another replica of this attractive composition cf. Furtwängler, Berl. Kat., No. 5539.

½ in. x 41/64 in. (12.7 mm. x 16.27 mm.); Th. 3/16 in. (4.76 mm.). Gréau Collection, No. 1019. Published by Froehner, Gréau Collection, pl. clxxiv, 4. Chipped on one side; the surface is somewhat corroded and iridescent. Acc. No. 17.194.55.

249 Plasma Ringstone. The representation is similar to the preceding. [Not illustrated.]

19/64 in. x 13/32 in. (7.54 mm. x 10.32 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 295. Unpublished. Convex on the engraved side. Acc. No. 81.6.264.

250 Carnelian Ringstone. A bull and two goats. One goat is lying down under a tree; the other is standing up on its hind legs, while the bull has its head down as if in the act of tossing. Sketchy but spirited work.

25/64 in. x 33/64 in. (9.92 mm. x 13.1 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 301. Said to be from Athens. Published by King, Ant. Gems and Rings, II, woodcuts, pl. liii, 9. Slightly convex on the engraved side. Acc. No. 81.6.136.

251 Sard Ringstone. Head of a ram, to right. Fair work.

PLATE 60

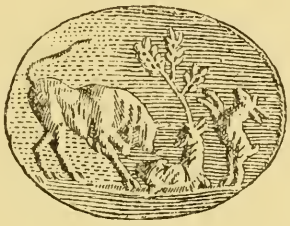
NO. 222

PORTRAIT

CARNELIAN

For similar stones cf. Furtwängler, Berl. Kat., No. 7054, and Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xviii, 45 (44 = Berlin 7054).

11/32 in. x 3/8 in. (8.73 mm. x 9.52 mm.); Th. 1/16 in. (1.59 mm.). King Collection, No. 307. Unpublished. Convex on the engraved side. Chipped at the back. Acc. No. 81.6.137.



250

252 Garnet (Almandine) Ringstone. The head of a dog, Sirius, deeply engraved in full front. Fine execution.

For another example of this effective treatment cf. the famous Marlborough gem in Furtwängler, A. G., pl. l, 4, now in the collection of Mr. Edward Warren, Lewes.

The rising of the constellation of Sirius marked the hottest period of the year in Athens. The use of a red garnet for a representation of Sirius successfully carries out this idea.

35/64 in. x 13/32 in. (13.89 mm. x 10.32 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 292. Unpublished. Convex on both sides. Broken across the middle of the stone and reattached. Acc. No. 81.6.138.

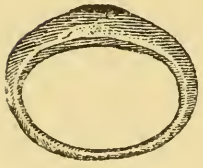
253 Carnelian Ringstone. An elephant creeping out of the shell of a snail; in the field are inscribed the two letters C F. Fair execution.

Elephants, bulls, donkeys, hares, and other animals creeping out of snail shells formed a favorite device for gems of this period, its absurdity evidently appealing to

the Roman sense of humor; cf. Furtwängler, A. G., pl. xlvi, 35, and Berl. Kat., Nos. 3348 ff., 8344 ff., 8545 ff.

5/16 in. x 7/16 in. (7.94 mm. x 11.11 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 318. Published by King, Ant. Gems and Rings, II, woodcuts, pl. lvi, 7; illustrated, King, Precious Stones, p. 335; Hdbk. of Engraved Gems, p. 156. Convex on both sides. Acc. No. 81.6.139.

254 SARD set in a plain gold ring. On the stone is roughly engraved a running hound.



254

(As set) 17/64 in. x 23/64 in. (6.75 mm. x 9.13 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4239. Illustrated, Cesnola Atlas, III, pl. xxix, 5. The stone is convex on the engraved side. The ring is somewhat bent. Acc. No. C. E. 34.

255 CARNELIAN set in a gold ring with flat hoop expanding upwards. On the stone is engraved a mouse, in cursory but spirited style.

(As set) 5/32 in. x 13/64 in. (3.97 mm. x 5.16 mm.). Purchased, 1898. Unpublished. Said to have been found at Panticapaeum, Crimea. Acc. No. G. S. 369.

256 SARDONYX set in a plain gold ring. On the stone is engraved an ant. Fair work.

For similar representations cf. Imhoof-Blumer und Keller, Tier- und Pflanzenbilder, pl. xxiv, 1 and 2.

(As set) 5/16 in. x 1/4 in. (7.94 mm. x 6.35 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4240. The stone is convex on the engraved side. The ring is somewhat bent. Acc. No. C. E. 35.

257 OPAQUE BLACK GLASS PASTE with white band. Eagle standing on the head of a boar. Fair execution.

For similar representations cf. Furtwängler, Berl. Kat.,

PLATE 61

NO. 223

PORTRAIT

SARD

Nos. 5744–5747, and Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xx, 47.

31/64 in. x 25/64 in. (12.3 mm. x 9.92 mm.); Th. 7/32 in. (5.56 mm.). Gréau Collection. Illustrated in Froehner, Gréau Collection, pl. liv, 16, but not described in the text. Acc. No. 17.194.56.

258 Carnelian Ringstone. A parrot walking to right with a pair of cymbals in its beak. Fair execution.

The parrot is of the Indian variety, with tail feathers bent upward (cf. Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xxi, 1) For a similar representation cf. Furtwängler Berl Kat., No. 3282.

25/64 in. x 9/16 in. (9.92 mm. x 14.29 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 328. Published by King, Hdbk. of Engraved Gems, pl. lviii, 8; Ant. Gems and Rings, II, woodcuts, pl. liv, 11. Convex on both sides. Acc. No. 81.6.140.

259 Gold Ring, with plain hoop broadening at the top to form a convex bezel; on the latter is engraved a flying bird in coarse but effective deep-cut style.

D. of hoop, 45/64 in. (17.86 mm.); L. of bezel, 37/64 in. (14.68 mm.); Wt. 86½ grains (5.6252 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4084. Illustrated, Cesnola Atlas, III, pl. xxx, 6, and Cyprus, pl. xli, 10. Acc. No. C. E. 36. (In Gallery II: C 32.)

260 Gold Ring, with plain hoop broadening at the top into a flat oval bezel; on the latter a bird is engraved in cursory style. In the field is a branch.

D. of hoop, 19/32 in. (15.08 mm.); L. of bezel, 27/64 in. (10.71 mm.); Wt. 62½ grains (4.05 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4085. Illustrated, Cesnola Atlas, III, pl. xxx, 11. Acc. No. C. E. 37. (In Gallery II: C 32.)

261 Gold Ring with plain thin hoop, broadening at the top into a flat oval bezel; on the latter is engraved a bird sitting on a branch, in cursory style.

D. of hoop, 43/64 in. (17.06 mm.); L. of bezel, 1/4 in. (6.35 mm.); Wt. 17½ grains (1.154 grammes). Purchased, 1895. Unpublished. Acc. No. G. S. 44.

262 CARNELIAN RINGSTONE. A snake on an altar or basket. Careful work.

For a similar representation cf. Furtwängler, Berl. Kat., No. 3315, and Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xxiii, 9.

25/64 in. x 5/16 in. (9.92 mm. x 7.94 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 200. Unpublished. Convex on the engraved side. Acc. No. 81.6.141.

263 RED JASPER RINGSTONE. Dolphin and trident. Sketchy work.

Compare Furtwängler, Berl. Kat., No. 2346.

17/64 in. x 3/8 in. (6.75 mm. x 9.52 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 96. Unpublished. Slightly convex on the engraved side. There is a crack on the lower part of the stone. Acc. No. 81.6.142.

264 SARD RINGSTONE. Crab. Careful work.

Compare Furtwängler, Berl. Kat., Nos. 5855–5859, and Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xxiv, 27.

17/64 in. x 19/64 in. (6.75 mm. x 7.54 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 95. Unpublished. Very slightly convex on the engraved side. Acc. No. 81.6.262.

GRYLLOI

Fanciful combinations such as Nos. 265–278 are generally called grylloi, the word being derived from the Italian *grillo*, or the Latin *gryllus*, caricature (cf. Pliny, Nat. Hist., XXXV, 114, where he speaks of one Antiphilos painting a man called Gryllos [pig] so skilfully that caricatures were henceforth called grylloi. "Idem [Antiphilos] iocosis

PLATE 62

NO. 225

PORTRAIT

CARNELIAN

nomine Gryllum deridiculi habitus pinxit, unde id genus picturae grylli vocantur"). But it is very probable that many of these fantastic devices mean more than mere artists' fancies, and were worn by the superstitious Romans for their efficacy in averting the evil eye. This is at least suggested by Plutarch's statement, "It is thought that the objects said to act as safeguards against the evil eye derive their efficacy from their strangeness, which attracts the evil eye and thus lessens its force against its victims" (Quaestiones conviviales, V, 6, 681F ff.). It is also noteworthy that definite types of combinations were used over and over again. For early examples of grylloi cf. pp. 34 f., 79.

265 SARD RINGSTONE. Gryllos: two masks (Poseidon and Dionysos?) conjoined with the upper part of an eagle. In the field are a trident, a thyrsos, a crab, a star, and the inscription AIH. Careful work.

9/16 in. x 11/32 in. (14.29 mm. x 8.73 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 143. Published by King, Ant. Gems and Rings, II, copperplates, first group, iii, 26. Acc. No. 81.6.149.

266 SARD RINGSTONE. Gryllos: a comic bearded mask conjoined with a female tragic one. Good workmanship.

For such combinations of masks compare Furtwängler, Berl. Kat., Nos. 7023 ff.

37/64 in. x 33/64 in. (14.68 mm. x 13.1 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 191. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxi, 5, and copperplates, ii, 22; illustrated, King, Precious Stones, p. 18. Slightly convex on both sides. Acc. No. 81.6.150.

267 RED JASPER RINGSTONE. Gryllos: five masks conjoined in the shape of a cluster of grapes hanging from

a stalk; the two upper masks are male, the others female. Spirited execution.

19/32 in. x 27/64 in. (15.08 mm. x 10.71 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 197. Published by King, Ant. Gems and Rings, II, woodcuts, pl. lvi, 13; illustrated, King, Ant. Gems, p. 328. Very slightly convex on the engraved side. Acc. No. 81.6.151.

268 Sard Ringstone. Gryllos: heads of a ram and of a Seilenos combined. Careful work.

1/2 in. x 15/32 in. (12.7 mm. x 11.91 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 317. Published by King, Hdbk. of Engraved Gems, pl. lxxxi, 5; Ant. Gems and Rings, II, woodcuts, pl. lvi, 11. Acc. No. 81.6.152.

269 Red Jasper Ringstone. Gryllos: head of an elephant carrying a lighted torch in its trunk, combined with the masks of a bearded man and a youth. Careful work.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 7811 ff.

45/64 in. x 17/32 in. (17.86 mm. x 13.49 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 325. Unpublished. Very slightly convex on the engraved side. The stone is broken in two and reattached. Acc. No. 81.6.153.

270 Red Jasper Ringstone. Gryllos: head of an elephant holding a kerykeion in its trunk combined with two male masks. Sketchy work.

27/64 in. x 33/64 in. (10.71 mm. x 13.1 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 326. Unpublished. Very slightly convex on the engraved side. Chipped along the edge. Acc. No. 81.6.154.

271 Carnelian Ringstone. Gryllos: bearded mask with ram's horns combined with the heads of a boar and of an eagle. Careful work.

Plate 63

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19/32 in. x 29/64 in. (15.08 mm. x 11.51 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 323. Published by King, Ant. Gems and Rings, II, copperplates, first group, iii, 34. Convex on both sides. Acc. No. 81.6.155.

272 CARNELIAN RINGSTONE. Gryllos: heads of a horse, a goat, and a boar combined. Fine work.

Compare Murray-Smith, Cat. of Engraved Gems in the Brit. Mus., No. 2067.

17/32 in. x 21/32 in. (13.49 mm. x 16.67 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 308. Unpublished. Slightly convex on both sides. Acc. No. 81.6.156.

273

273 CARNELIAN RINGSTONE. Gryllos in the form of a fantastic bird with a helmeted human head and a bearded male mask on the breast; it carries a shield and two spears, and around its neck is a serpent. Below the feet of the bird is a lizard. Careful, spirited work.

Compare Furtwängler, Berl. Kat., No. 3340.

35/64 in. x 31/64 in. (13.89 mm. x 12.3 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 324. Published by King, Ant. Gems and Rings, II, woodcuts, pl. lvi, 6; illustrated, King, Ant. Gems, p. 327. Slightly convex on the engraved side. The stone is blanched by fire. Acc. No. 81.6.157.

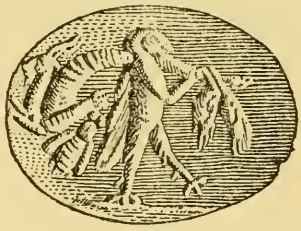
274 CARNELIAN RINGSTONE. Gryllos in the form of a cock with the head and neck of a horse, a bearded male mask on the breast, and a ram's head with an ear of wheat

in its mouth for the back and tail. In the field are a star and a crescent. Good execution.

For similar representations cf. Furtwängler, A. G., pl. xlvi, 33, and Berl. Kat., Nos. 3341 ff.

This combination of horse and cock may have some connection with the Greek hippalektryon which appears on sixth- and fifth-century monuments (cf. No. 16); but on the Greek examples no other elements besides the horse and cock appear.

9/16 in. x 3/8 in. (14.29 mm. x 9.52 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 319. Published by King, Ant. Gems and Rings, II, woodcuts, pl. lvi, 5. Convex on both sides. Acc. No. 81.6.158.



276

275 Sardonyx Ringstone. In the sard layer is engraved a fantastic eagle with a bearded human head on the breast and an animal's head for the back; in its beak it has a wreath. Fair work.

23/64 in. x 17/64 in. (9.13 mm. x 6.75 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 327. Unpublished. Strongly convex on the engraved side. Acc. No. 81.6.159.

276 Yellowish Chalcedony Ringstone. A grasshopper with the head of a ram is walking to the right holding two ears of wheat, and carrying on its shoulder a cornucopia from which emerge an ibex and a bee. Spirited composition.

PLATE 64

NO. 239

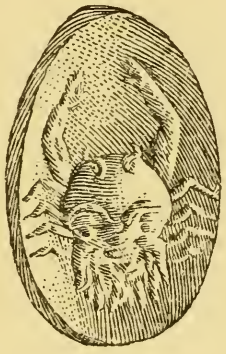
BOY WITH HOOP

SARD

3/8 in. x 17/32 in. (9.52 mm. x 13.49 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 321. Published by King, Ant. Gems and Rings, II, woodcuts, pl. lvi, 12. Slightly convex on the engraved side. Acc. No. 81.6.160.

277 Sard Ringstone. A fantastic animal with the head and neck of an ibex and the body of a scorpion, carrying a trophy. Fair execution.

13/32 in. x 1/2 in. (10.32 mm. x 12.7 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 141. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xvi, 6; Osborne, Engraved Gems, pl. xxvi, 12. Convex on both sides. Acc. No. 81.6.161.



278

278 Carnelian Ringstone. A crab, the body of which is formed by a Seilenos mask. Spirited work.

41/64 in. x 25/64 in. (16.27 mm. x 9.92 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 142. Unpublished. Convex on the engraved side. Acc. No. 81.6.162.

OBJECTS AND SYMBOLS

279 Gold Ring with hoop broadening at the top to form a convex bezel; on the latter is lightly engraved a rough representation of the temple at Paphos, showing the sacred stone within it, and with a semicircular forecourt.

Representations of this famous temple occur frequently on such rings (cf., besides the examples in our collection, Marshall, Cat. of the Finger Rings in the Brit. Mus., Nos. 134 ff.), and on Roman coins of Paphos (cf., e. g., Babelon, Les Perses Achéménides, pl. xxi, fig. 25). For a description of the shrine, cf. Myres, Handbook, p. 124 f.

D. of hoop, 21/32 in. (16.67 mm.); L. of bezel, 19/64 in. (7.54 mm.); Wt. 32 grains (2.0736 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4087. Illustrated, Cesnola Atlas, III, pl. xxx, 16. Acc. No. C. E. 38. (In Gallery II: C 32.)

280 GOLD RING of type similar to the preceding, with similar design. [Not illustrated.]

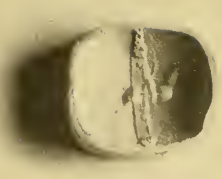
D. of hoop, 45/64 in. (17.86 mm.); L. of bezel, 19/64 in. (7.54 mm.); Wt. 35½ grains (2.3 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4088. Illustrated, Cesnola Atlas, III, pl. xxx, 25. Acc. No. C. E. 39. (In Gallery II: C 32.)

281 GOLD RING of type similar to the preceding and with a rough representation of the Paphian temple showing a column half fallen, "probably a real observation of some striking damage left long unrepaired" (Myres).

D. of hoop, 49/64 in. (19.45 mm.); L. of bezel, 29/64 in. (11.51 mm.); Wt. 51 grains (3.3048 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4089. Illustrated, Cesnola, Cyprus, pl. xli, 20. Acc. No. C. E. 40. (In Gallery II: C 32.)

282 GOLD RING of similar type and with a design similar to that of the preceding, but more lightly engraved. [Not illustrated.]

D. of hoop, 5/8 in. (15.87 mm.); L. of bezel, 19/64 in. (7.54 mm.); Wt. 23½ grains (1.5228 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4090. Acc. No. C. E. 41. (In Gallery II: C 32.)



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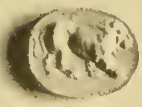

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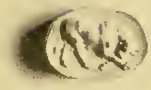

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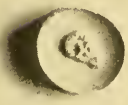

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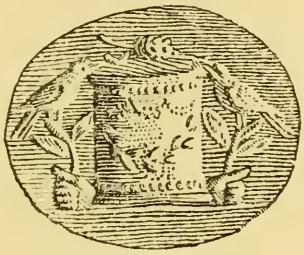
283 Gold Ring consisting of two hoops broadening at the top into two bezels and joined together below. In the space between the hoops are soldered two gold beads. On the bezels are very roughly engraved two views of the Paphian temple. [Not illustrated.]

D. of hoop, 11/16 in. (17.46 mm.); L. of bezels, 7/16 in. (11.11 mm.); Wt. 49 grains (3.1752 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4091. Illustrated, Cesnola Atlas, III, pl. xxx, 5. Acc. No. C. E. 42. (In Gallery II: C 32.)



285

284 Gold Ring of similar type, with double hoop and double bezel and a wavy twisted wire soldered between the two hoops. On the bezels are lightly and roughly engraved a representation of the Paphian temple and a fern design, both now almost obliterated. [Not illustrated.]

D. of hoop, 23/32 in. (18.25 mm.); L. of bezels, 5/16 in. (7.94 mm.); Wt. 51 ½ grains (3.3372 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4092. Illustrated, Cesnola Atlas, III, pl. xxx, 2 (ring but not intaglio). Acc. No. C. E. 43. (In Gallery II: C 32.)

285 Sard Ringstone. Round altar, wreathed, with an ear of wheat above it; on either side is a bird perched on a leafy branch, which is held by a hand. Attractive composition.

For a similar representation cf. Furtwängler, Berl. Kat., No. 6043.

29/64 in. x 9/16 in. (11.51 mm. x 14.29 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 170. Published by King, Ant. Gems and Rings, II, woodcuts, pl. liv, 13. Very slightly convex on the engraved side. Slightly chipped around the edge. Acc. No. 81.6.163.

286 Carnelian Ringstone. Clasped hands with two wheat-ears and a flower.

For a similar representation cf. Furtwängler, Berl. Kat., No. 3390. The design of clasped hands was probably used for betrothal rings (cf. Marshall, Cat. of Finger Rings in the Brit. Mus., p. xxii).

11/32 in. x 7/16 in. (8.73 mm. x 11.11 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 171. Unpublished. Very slightly convex on the engraved side. Acc. No. 81.6.164.

287 Garnet (Pyrope) Ringstone. A winged foot resting on a butterfly.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 6087–6090.

15/32 in. x 13/32 in. (11.91 mm. x 10.32 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 156. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxii, 7 and copperplates, second group, iv, 9; illustrated, King, Ant. Gems, pl. iv, 9; Precious Stones, p. 172. Convex on both sides. Acc. No. 81.6.165.

288 Light Purple Glass Paste. Cornucopia filled with fruit at which a bird is pecking, steering-rudder, and globe. Fair work.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 6131 ff.

41/64 in. x 19/32 in. (16.27 mm. x 15.08 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 1017. Published by Froehner, Gréau Collection, pl. clxxiv, 2. Chipped around the edge. Acc. No. 17.194.57.

PLATE 66

NO. 252

THE DOG SIRIUS

GARNET

289 GREEN GLASS PASTE set in a plain gold ring. On the paste is engraved a vase with a branch on each side. Cursory work.

(As set) 21/32 in. x 1/2 in. (16.67 mm. x 12.7 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4245. Illustrated, Cesnola Atlas, III, pl. xxix, 9. The paste is convex on the engraved side. The surface of the glass is considerably scratched and corroded. Acc. No. C. E. 44.

290 GOLD RING with double hoop and bezel and joined together below. On each of the bezels is roughly engraved a fern design surrounded by dots.

D. of hoop, 43/64 in. (17.06 mm.); L. of bezels, 17/64 in. (6.75 mm.); Wt. 36 1/2 grains (2.3652 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4093. Illustrated, Cesnola Atlas, III, pl. xxx, 3, and Cyprus, pl. xli, 22. Acc. No. C. E. 45. (In Gallery II: C 32.)

291 GOLD RING similar to the above, roughly engraved on its two bezels with a fern design and a wreath.

D. of hoop, 19/32 in. (15.08 mm.); L. of bezels: fern, 17/64 in. (6.75 mm.), wreath, 1/4 in. (6.35 mm.); Wt. 24 1/2 grains (1.5876 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4094. Illustrated, Cesnola Atlas, III, pl. xxx, 4. Acc. No. C. E. 46. (In Gallery II: C 32.)

292 GOLD RING broadening at the top to form a rounded, flat bezel; on the latter a wreath is roughly engraved.

D. of hoop, 5/8 in. (15.87 mm.); L. of bezel, 1/4 in. (6.35 mm.); Wt. 52 grains (3.3696 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4095. Illustrated, Cesnola Atlas, III, pl. xxx, 22. Acc. No. C. E. 47. (In Gallery II: C 32.)

293 SARD RINGSTONE. Kerykeion surrounded by a wreath. At the back is the inscription AXΘIΩΦI.

19/32 in. x 15/32 in. (15.08 mm. x 11.91 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 155. Published by King, Hdbk. of Engraved Gems, pl. lxxv, 8; Ant. Gems and Rings, II, woodcuts, pl. xxii, 5; illustrated, King, Precious Stones, p. 185. Slightly convex on both sides. A small chip on the lower edge is missing. Acc. No. 81.6.166.

294 Gold Ring with hoop broadening at the top to form a bezel, on which is incised the inscription ЄΠΑΓΑΘΩ (ἐπ'ἀγαθῷ), "for your good" or "good luck."

This ring and most of the following are so small that they must have been worn either by children or on the upper joints of the smaller fingers.

D. of hoop, 17/32 in. (13.49 mm.); L. of bezel, 5/16 in. (7.94 mm.); Wt. 16 grains (1.0368 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4100. Acc. No. C. E. 48. (In Gallery II: C 32.)

295–301 Gold Rings of the same type as the preceding, with the same inscription, either incised (295–298) or in punctured letters (299, 300, 301). The letters are sometimes very roughly scratched (295), or are almost illegible through wear (301). [Not illustrated.]

295 D. of hoop, 17/32 in. (13.49 mm.); L. of bezel, 21/64 in. (8.33 mm.); Wt. 20 grains (1.296 grammes).

296 D. of hoop, 1/2 in. (12.7 mm.); L. of bezel, 17/64 in. (6.75 mm.); Wt. 12 1/2 grains (0.81 grammes).

297 D. of hoop, 15/32 in. (11.91 mm.); L. of bezel, 5/16 in. (7.94 mm.); Wt. 10 grains (0.648 grammes).

298 D. of hoop, 35/64 in. (13.89 mm.); L. of bezel, 9/32 in. (7.14 mm.); Wt. 18 1/2 grains (1.1988 grammes).

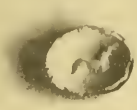
299 D. of hoop, 33/64 in. (13.1 mm.); L. of bezel, 1/4 in. (6.35 mm.); Wt. 16 1/2 grains (1.0692 grammes).

300 D. of hoop, 37/64 in. (14.68 mm.); L. of bezel, 21/64 in. (8.33 mm.); Wt. 26 1/2 grains (1.7172 grammes).

301 D. of hoop, 11/16 in. (17.46 mm.); L. of bezel, 3/8 in. (9.52 mm.); Wt. 20 1/2 grains (1.3284 grammes).

From Cyprus. Cesnola Collection. Cf. Myres, Handbook, Nos. 4096–4099, 4101, 4102, 4109. Illustrated, Cesnola Atlas,

PLATE 67



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III, pl. xxx, 8 (296), 9 (297), 13 (298), 23 (299), 19 (300). Acc. Nos. C. E. 49–55. (In Gallery II: C 32.)

302–304 GOLD RINGS similar to the preceding, inscribed with the same wish in the plural form ЄΠΛΓΛΘΟΙϹ, *ἐπ' ἀγαθοῖς*. In 303 the letters are incised, in 302 and 304 punctured. [Only No. 302 is illustrated.]

302 D. of hoop, 19/32 in. (15.08 mm.); L. of bezel, 11/32 in. (8.73 mm.); Wt. 27 grains (1.7496 grammes).
303 D. of hoop, 5/8 in. (15.87 mm.); L. of bezel, 21/64 in. (8.33 mm.); Wt. 46½ grains (3.0132 grammes).
304 D. of hoop, 37/64 in. (14.68 mm.); L. of bezel, 5/16 in. (7.94 mm.); Wt. 25½ grains (1.6524 grammes).

From Cyprus. Cesnola Collection. Cf. Myres, Handbook, Nos. 4104, 4103, 4105. Illustrated, Cesnola Atlas, III, pl. xxx, 24, 18, 14. Acc. Nos. C. E. 56–58. (In Gallery II: C 32.)

305–306 GOLD RINGS with flat polygonal hoops broadening upwards. Inscribed in punctured letters *ἐπ' ἀγαθοῖς*. [Not illustrated.]

305 D. of hoop, 33/64 in. (13.1 mm.); L. of bezel, 13/32 in. (10.32 mm.); Wt. 16½ grains (1.0692 grammes).
306 D. of hoop, 17/32 in. (13.49 mm.); L. of bezel, 3/8 in. (9.52 mm.); Wt. 22½ grains (1.458 grammes).

From Cyprus. Cesnola Collection. Cf. Myres, Handbook, Nos. 4106, 4107. Illustrated, Cesnola Atlas, III, pl. xxx, 15, 12. Acc. Nos. C. E. 59–60. (In Gallery II: C 32.)

307 GOLD RING with plain hoop slightly broadening at the top into a bezel on which is inscribed in punctured letters ΦVΛΛΑϹ (for *φύλασσε*), "keep guard." [Not illustrated.]

D. of hoop, 37/64 in. (14.68 mm.); L. of bezel, 31/64 in. (12.3 mm.); Wt. 10 grains (.648 grammes). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4108. Acc. No. C. E. 61. (In Gallery II: C 32.)

308 Gold Ring broadening at the top to form an oval bezel on which is engraved XAPA ("joy to you"), in punctured letters. [Not illustrated.]

For similar rings cf. S. Reinach, Antiquités du Bosphore Cimmérien, pl. xviii, 21–23, 25; Stephani, Compte-rendu, 1861, p. 110 and 1878, p. 38.

D. of hoop, 43/64 in. (17.06 mm.); L. of bezel, 19/64 in. (7.54 mm.); Wt. 29½ grains (1.9116 grammes). Purchased, 1898. Unpublished. Said to have been found at Panticapaeum, Crimea. Acc. No. G. S. 370. (In Gallery II: C 32.)

309 Gold Ring with flat hoop and narrow oval bezel; on the latter is engraved the name FVLVIA. [Not illustrated.]

D. of hoop, 37/64 in. (14.68 mm.); L. of bezel, 9/32 in. (7.14 mm.); Wt. 31½ grains (2.0412 grammes). Purchased, 1895. Unpublished. Acc. No. G. S. 43. (In Gallery II: C 32.)

310 Gold Ring with flat hoop broadening at the top into a convex bezel; on the latter are roughly engraved the letters T S M. [Not illustrated.]

D. of hoop, 37/64 in. (14.68 mm.); L. of bezel, 9/32 in. (7.14 mm.); Wt. 55¼ grains (3.5777 grammes). Purchased, 1895. Unpublished. Acc. No. G. S. 31. (In Gallery II: C 32.)

311 Carnelian Ringstone, with inscription in engraved letters ΚΥΠΡΙ ϹΘΕΟΔΕΙ ΧΑΙΡΕΙΝ, "Cypris sends her greetings to Theodes."

27/64 in. x ½ in. (10.71 mm. x 12.7 mm.); Th. 1/16 in. (1.59 mm.). King Collection, No. 330. Unpublished. Very slightly convex on both sides. Slightly chipped on one side. Acc. No. 81.6.206.

II. Cameos and Work in the Round

DEITIES—ZEUS

312 Purple Glass. Head of Zeus Ammon, three-quarters front. Fine, idealistic type.

PLATE 68

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Compare the similar heads on the engraved stones Nos. 125, 126 in this collection.

31/64 in. x 27/64 in. (12.3 mm. x 10.71 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 496. Published by Froehner, Gréau Collection, pl. liv, 15. The back is convex; a small chip is missing at the top. Acc. No. 17.194.1.

APOLLO

313 White on Transparent Greenish Yellow Glass. Apollo is seated to the right, holding the lyre in one arm and placing the other over his head. Careful work. The soft forms of the body and its nudity point to a late Greek original for this type (cf. Furtwängler in Roscher's Lexikon, under Apollo, cols. 466–467).

1 in. x 27/32 in. (25.4 mm. x 21.43 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 546. Published by Froehner, Gréau Collection, pl. lvi, 15. The surface of the yellow glass is partly iridescent and the representation is slightly worn as well as chipped in places. Acc. No. 17.194.2.

314 Opaque White Glass. Apollo, with his mantle hanging down his back, is advancing to the right, playing the lyre.

This beautiful composition of Apollo playing inspired music was created in the fourth century B. C., probably by Skopas, and was frequently reproduced in Roman times (cf. Furtwängler in Roscher's Lexikon, under Apollo, cols. 463–464).

11/16 in. x 41/64 in. (17.46 mm. x 16.27 mm.); Th. 3/32 in. (2.38 mm.). Gréau Collection, No. 534. Published by Froehner, Gréau Collection, pl. lvi, 1. Chipped along the edge on one side; the surface is much worn. Acc. No. 17.194.3.

ATHENA

315 Opaque White and Brownish Glass, in imitation of sardonyx. Bust of Athena in profile to right. The

helmet, aegis, and background are made of brown glass, which has now become iridescent; the rest is in white opaque glass. Good, careful work.

For a similar bust, to left, in sardonyx, cf. Babelon, Cat. des Camées de la Bib. Nat., pl. iii, No. 24.

23/32 in. x 9/16 in. (18.25 mm. x 14.29 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 494. Published by Froehner, Gréau Collection, pl. liv, 12–13. Acc. No. 17.194.4.

APHRODITE AND EROS

316 Opaque White Glass. Aphrodite is standing nude, with both arms raised, probably to fasten or dry her hair (the upper part is missing); a small Eros is by her side, apparently holding up a mirror. Attractive composition.

The type is that of the well-known Aphrodite Anadyomene, which occurs in many statues, statuettes, and gems, and evidently goes back to a famous original (cf. Bernoulli, Aphrodite, pp. 284 ff.). For a similar representation, but with two Erotes, on an engraved gem, cf. Furtwängler, Berl. Kat., No. 2387.

47/64 in. x 55/64 in. (18.65 mm. x 21.83 mm.); Th. 9/64 in. (3.57 mm.). Gréau Collection, No. 537. Published by Froehner, Gréau Collection, pl. lvi, 4. The surface is considerably worn. Acc. No. 17.194.5.

317 Opaque White on Transparent Yellow Glass. Eros represented as a child, holding a flaming torch upside down. Cursory workmanship.

Eros with the inverted torch as funerary genius makes his appearance in the Hellenistic period (cf. Furtwängler in Roscher's Lexikon, under Eros, cols. 1364, 1369).

5/8 in. x 15/32 in. (15.87 mm. x 11.91 mm.); Th. 3/32 in. (2.38 mm.). Gréau Collection, No. 541. Published by Froehner, Gréau Collection, pl. lvi, 10. A small piece on one side is missing; the surface is considerably worn. Acc. No. 17.194.6.

PLATE 69

NO. 272

GRYLLOS

CARNELIAN

318 White on Opaque Blue Glass. Eros represented as a child carrying the weapons of Herakles; in his right hand he carries the quiver, over his left shoulder the club and the lion's skin. Careful work.

The child Eros as subduer of Herakles, the strong hero, was a Hellenistic conception (cf. Furtwängler, in Roscher's Lexikon, under Eros, col. 1368). It is a favorite subject on gems of the Hellenistic and Graeco-Roman periods; cf. Furtwängler, A. G., pl. lxii, 2, and the references there quoted; also our No. 98.

13/16 in. x 23/64 in. (20.64 mm. x 9.13 mm.); Th. 1/8 in. (3.17 mm.). Gréau Collection, No. 548. Published by Froehner, Gréau Collection, pl. lvi, 18. Broken in three pieces and repaired. Acc. No. 17.194.7.

319 Opaque White Glass. Eros and Psyche embracing each other. Fair execution.

For a similar group on an engraved gem cf. Furtwängler, A. G., pl. xlii, 51. Eros grouped with Psyche is a favorite motive in Hellenistic and Roman times, and appears also in fourth-century art (cf. Furtwängler in Roscher's Lexikon, under Eros, cols. 1370 ff.). Its appeal to modern taste is shown by its popularity in contemporary art.

47/64 in. x 35/64 in. (18.65 mm. x 13.89 mm.); Th. 1/4 in. (6.35 mm.). Gréau Collection, No. 547. Published by Froehner, Gréau Collection, pl. lvi, 16. The side with the representation is convex. A piece at the top is missing. Acc. No. 17.194.8.

DIONYSOS AND FOLLOWERS

320 Sardonyx: opaque white on transparent yellowish ground. Dionysos and Ariadne in a chariot drawn by two panthers: Dionysos is sitting in Ariadne's lap, while an Eros stands on the back of one panther and guides the reins; one panther wears a garland of ivy around his neck,

the other around his body. Fine, careful work, but rather tame composition.

For similar representations on other monuments, cf. Stoll in Roscher's Lexikon, under Ariadne, col. 546. Compare also Babelon, Cat. des Camées de la Bib. Nat., pl. ix, 79.

1 3/32 in. x 1 3/64 in. (27.78 mm. x 26.59 mm.); Th. 3/16 in. (4.76 mm.). Purchased, 1906. Described, Museum Bulletin, 1907, p. 125, No. 15. Part of the right side is missing, and the edge is chipped in places. Acc. No. 06.1204.

321 Opaque White on Transparent Purple Glass. Dionysos, reclining on a couch, is taking a nymph by the arm and drawing her to him; both are partly nude, and Dionysos holds a kantharos in his left hand. To the right is a small Pan apparently playing the syrinx.

An identical group, in onyx, is in the British Museum (not numbered); for a fragment of a similar composition, with positions reversed, cf. Furtwängler, A. G., pl. lii, 3.

59/64 in. x 1 11/64 in. (23.41 mm. x 29.76 mm.); Th. 11/64 in. (4.36 mm.). Gréau Collection, No. 551. Published by Froehner, Gréau Collection, pl. lvi, 22. The surface of the purple glass is iridescent. The representation is worn. Acc. No. 17.194.9.

322 White on Opaque Blue Glass. Frenzied Maenad with head thrown back, in profile to left; she wears a chiton and the nebris and holds a piece of drapery in both hands. Spirited composition.

Maenads in Bacchic frenzy are favorite representations in Hellenistic and Roman reliefs. They are developed from earlier types, since similar representations occur on fifth-century Athenian vases (cf. Rapp in Roscher's Lexikon, under Maenaden, cols. 2270 ff., and figs. 4, 5a and 5b). The motives and attributes show considerable variety. For other examples of a Maenad dancing with a piece of drapery in her hands, cf. Rapp, op. cit., col. 2282. For a

PLATE 70

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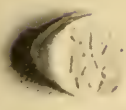

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representation of the subject on an engraved glass gem cf. Furtwängler, A. G., pl. xxxvi, 36.

1 23/64 in. x 1 5/64 in. (34.53 mm. x 27.38 mm.); Th. 15/64 in. (5.95 mm.). Gréau Collection, No. 540. Published by Froehner, Gréau Collection, pl. lvi, 9. Broken across the middle and reattached; chipped on the upper edge. Acc. No. 17.194.10.

NIKE

323 Turquoise Blue Glass. Bust of the winged Nike in high relief, holding a palm branch. Fair execution, probably antique.

29/32 in. x 3/4 in. (23.02 mm. x 19.05 mm.); Th. 23/64 in. (9.13 mm.). Gréau Collection. Illustrated, Froehner, Gréau Collection, pl. lvi, 6, but not described. The surface is considerably worn. Acc. No. 17.194.270.

EOS

324 Sardonyx: opaque white on transparent yellow. Eos, the goddess of Dawn, driving to left a biga with galloping horses. Lively composition, and careful but rather hard execution.

The subject is a favorite one in this period; cf., e. g., Furtwängler, A. G., pl. lvii, 5, and Babelon, Cat. des Camées de la Bib. Nat., Nos. 37 and 38.

25/32 in. x 1 1/32 in. (19.84 mm. x 26.19 mm.); Th. 5/32 in. (3.97 mm.). Purchased, 1910. Mentioned, Museum Bulletin, 1910, p. 276. A piece from the left upper corner is missing. Acc. No. 10.132.2.

HARPOKRATES

325 Sardonyx: opaque white on transparent brown, set in an eighteenth-century slide. Harpokrates, in high relief, is represented as a child seated to right, with his right hand brought to his mouth and the left holding a cornucopia. The workmanship is excellent; it is probably antique, but reworked in Renaissance or modern times.

Harpokrates, the Egyptian Horus, god of light, was regularly represented in Graeco-Roman art as a child, symbolical of the young sun born anew every morning. The characteristic gesture of the forefinger placed on the mouth is symbolical of childhood; it was later misinterpreted to indicate silence.

(As set) 29/32 in. x 25/32 in. (23.02 mm. x 19.84 mm.). Purchased, 1910. From the Marlborough Collection, before that in the Arundel Collection. Described by Story-Maskelyne, The Marlborough Gems, p. 50, No. 283; mentioned, Museum Bulletin, 1910, p. 276. The toes of the right foot are missing. Acc. No. 10.131.3.

HEROES

326 Opaque White on Opaque Black Glass. Achilles seizing by the hair the young Troïlos, who is on a horse galloping to the left. Good execution.

The composition is evidently inspired by similar groups of Amazons and Greeks which occur on fourth- and third-century monuments; for instance, on the famous Amazon sarcophagus in Vienna, cf. C. Robert, Die antiken sarkophag-Reliefs, pl. xxvii, 68 and p. 79.

Scenes from the story of Achilles killing Troïlos, king Priam's youngest son, are frequent in Greek art, especially on the Athenian black-figured vases. Various incidents from the legend are chosen—the lying in ambush, the pursuit, the actual killing, and the fight over the body. It is interesting to compare the representation on our cameo with that on an early black-figured vase (Louvre E 703 = Reinach, Répertoire des vases peints, II, 92), where the same moment is chosen of Achilles snatching Troïlos from his horse; but rendered in a more archaic, less finished, and much more spirited manner.

13/16 in. x 1 3/64 in. (20.64 mm. x 26.59 mm.); Th. 5/32 in. (3.97 mm.). Gréau Collection, No. 553. Published by Froehner, Gréau

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Collection, pl. lvi, 24. Chipped in places; the surface is considerably rubbed. Acc. No. 17.194.12.

327 Blue Glass, partly transparent. Two wrestlers: one is lifting the other from the ground, preparatory to throwing him. Cursory work.

Though no attributes are given, this scene probably refers to Herakles and Antaios; cf. Furtwängler, A. G., pl. xliii, 67, 68. The later version of this story was that Herakles strangled Antaios in the air (cf. Furtwängler in Roscher's Lexikon, under Herakles, col. 2245, and our gem No. 413).

45/64 in. x 1/2 in. (17.86 mm. x 12.7 mm.); Th. 13/64 in. (5.16 mm.). Gréau Collection, No. 515. Published by Froehner, Gréau Collection, pl. lv, 32. A piece from the lower side is missing. Acc. No. 17.194.13.

MONSTERS

328 White on Transparent Purple Glass. The head of Medusa with wings and serpents in her hair, in three-quarters view. Good, spirited work. The element of pathos in the face is finely conveyed.

For a discussion of this type of Medusa cf. under No. 82. For a similar representation on a Roman cameo cf. Furtwängler, A. G., pl. lii, 4.

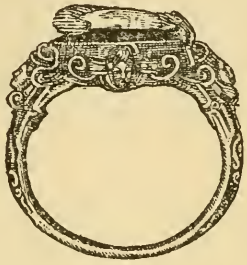
57/64 in. x 1 in. (22.62 mm. x 25.4 mm.); Th. 9/32 in. (7.14 mm.). Gréau Collection, No. 542. Published by Froehner, Gréau Collection, pl. lvi, 11. Chipped around the edge. Acc. No. 17.194.11.

PORTRAITS

329 Blue Turquoise, superimposed on dark blue glass paste and set in a beautifully chased and enameled gold ring of elaborate workmanship. The ring is of the Renaissance period, but the cameo appears to be classical,

of the Augustan period. It represents the head of Alexander the Great, in profile to left. Fine, careful work, but not spirited enough to date from Hellenistic times.

(As set) 17/32 in. x 31/64 in. (13.49 mm. x 12.3 mm.). Purchased, 1910. Formerly in the collection of the Este family. Described, Museum Bulletin, 1910, p. 276. Acc. No. 10.110.2. (In Gallery II: C 32.)



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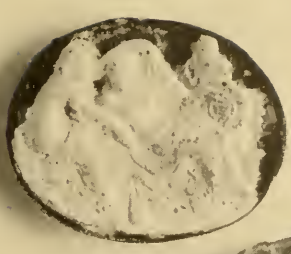
330 Dark Brown on Bluish White Glass, in imitation of sardonyx. Head of Augustus in three-quarters front, wearing a laurel wreath, in high relief. Careful work. [Illustrated on pl. 74.]

The features, the structure of the head, and the arrangement of the hair are all characteristic of Augustus. Compare for a similar cameo Bernoulli, Römische Ikonographie, II, 1, pl. xxvi, 6, pp. 51 ff.

1 9/64 in. x 7/8 in. (28.97 mm. x 22.22 mm.); Th. 7/16 in. (11.11 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4297. Chipped along the lower edge. Acc. No. C. E. 62.

331 Onyx: opaque white on opaque gray. Male portrait-bust with cuirass and laurel wreath, probably Caligula; he is represented full face, the head turned a little to the right. Careful work.

Compare the portraits of Caligula on coins (Bernoulli, Römische Ikonographie, II, 1, pl. xxxiv, 1 and 2) and the



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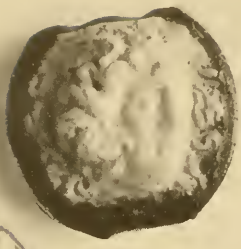

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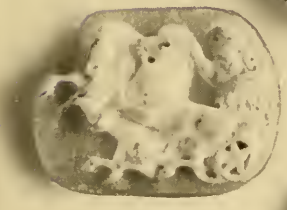

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marble heads identified as Caligula on the evidence of the coins (Studniczka, Archäologischer Anzeiger, 1910, p. 532 f., and F. Poulsen, Saertryk af Vor Tid, 1. Aarg. 1914–15, plate facing p. 84).

1 45/64 in. x 1 13/64 in. (43.26 mm. x 30.56 mm.); Th. 37/64 in. (14.68 mm.). Purchased, 1911. Mentioned, Museum Bulletin, 1912, p. 98. Largish pieces from the background are missing; the nose and right ear are chipped. Acc. No. 11.195.7.

332 Yellowish Glass Ring, with large bezel, on which is stamped the head of Claudius in profile to left. Around the head is engraved the inscription DIVO CLAVDIO IMPERAT(ORI), "To the divine Emperor Claudius." Rough execution.

D. of hoop, 1 23/64 in. (34.53 mm.); L. of bezel, 1 7/32 in. (30.96 mm.). Bequest of Edward C. Moore, 1891. Unpublished. The surface is chipped in places and shows considerable iridescence. Acc. No. 91.1.1514.

333 Opaque Yellowish on Transparent Blue Glass. Male portrait-bust wearing the toga pulled up over the head. Cursory work. [Not illustrated.]

1 11/16 in. x 1 31/64 in. (42.86 mm. x 37.7 mm.); Th. 27/64 in. (10.71 mm.). Gréau Collection, No. 1768. Described by Froehner, Gréau Collection, No. 1768, and there identified with Claudius, obviously on insufficient grounds. The surface of the glass shows considerable iridescence. Acc. No. 17.194.269.

334 Blue on Brown Glass, both transparent. Three male heads, side by side, in profile to right. Careful and effective work. The slight differences of level in the heads are skilfully managed, and against the light the combination of the blue and brown coloring is very effective.

W. 7/8 in. (22.22 mm.); H. 51/64 in. (20.24 mm.); Th. 17/64 in. (6.75 mm.). Gréau Collection, No. 492. Published by Froehner, Gréau Collection, pl. liv, 9–10. Acc. No. 17.194.268.

335 TRANSPARENT BLUE GLASS. Portrait-bust of a beardless man wearing a cuirass, in full front, with a smaller head on either side; evidently a family group of a father and his two children. Cursory workmanship.

1 31/64 in. x 1 35/64 in. (37.7 mm. x 39.29 mm.); Th. 11/32 in. (8.73 mm.). Gréau Collection, No. 499. Published by Froehner, Gréau Collection, pl. liv, 19. Chipped along the upper edge. The surface is iridescent in places. Acc. No. 17.194.18.

336 TURQUOISE BLUE GLASS, opaque. Female head, in profile to left. Cast from a good engraving.

17/32 in. x 13/32 in. (13.49 mm. x 10.32 mm.); Th. 11/64 in. (4.36 mm.). Gréau Collection, No. 300. Published by Froehner, Gréau Collection, pl. xxxv, 33. Acc. No. 17.194.14.

SCENES FROM DAILY LIFE

337 OPAQUE WHITE ON OPAQUE BLACK GLASS. Wounded warrior supported by his companion. Fair workmanship.

5/8 in. x 9/16 in. (15.87 mm. x 14.29 mm.); Th. 7/64 in. (2.78 mm.). Gréau Collection, No. 544. Published by Froehner, Gréau Collection, pl. lvi, 13. The surface is considerably worn. Acc. No. 17.194.15.

338 FRAGMENT OF A LARGE ONYX CAMEO, opaque white on opaque gray, showing three figures in a chariot—a bearded man, a draped woman, and the right forearm with part of the body of a third figure. The fragmentary state and the absence of attributes make it impossible to identify the figures. Fine, careful work, but in the hard Roman style. [Illustrated on pl. 75.]

Dimensions of fragment: W. 3 1/8 in. (79.37 mm.); H. 3 5/32 in. (80.17 mm.). Purchased, 1906. Described, Museum Bulletin, 1907, p. 125, No. 14. Acc. No. 06.1203.

339 OPAQUE WHITE ON OPAQUE BLUE GLASS. Group of two youths and two women; one of the youths is seated

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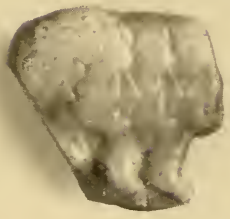

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and caressing a dog; the other is leaning on a staff. The women stand facing each other, talking eagerly together; they appear to be inside a house, as indicated by a column, while the youths are out of doors, under a tree. Careful work but rather stilted composition.

1⅜ in. x 1 11/16 in. (34. 92 mm. x 42.86 mm.); Th. 9/32 in. (7.14 mm.). Gréau Collection, No. 552. Published by Froehner, Gréau Collection, pl. lvi, 23. Chipped in places; the surface is somewhat worn. Acc. No. 17.194.16.

340 Gold Ring, with hoop rounded without, flat within, and with high, oval bezel. In the bezel is set a cameo of opaque white and blue glass with a representation of a nude figure holding a mantle in both hands. Careful work. [Illustrated on pl. 73.]

For the type of ring compare Marshall, Cat. of the Finger Rings in the Brit. Mus., p. xlii, No. C, xxiv.

(As set) 37/64 in. x 21/64 in. (14.68 mm. x 8.33 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4244. Illustrated, Cesnola Atlas, III, pl. xxix, 6 (the ring is there described wrongly as of bronze). The cameo is cracked in places and the surface is somewhat worn. Acc. No. C. E. 63.

ANIMALS

341 Opaque White on Transparent Yellow Glass. Lion walking to right. Cursory work.

Compare Babelon, Cat. des Camées de la Bib. Nat., Nos. 188, 189.

13/32 in. x 33/64 in. (10.32 mm. x 13.1 mm.); Th. 1/64 in. (2.78 mm.). Gréau Collection, No. 538. Published by Froehner, Gréau Collection, pl. lvi, 5. Chipped around the edge; the representation is considerably worn. Acc. No. 17.194.17.

342 Opaque White on Transparent Purple Glass. Dog lying down, represented as seen from above. Careful work.

43/64 in. x 57/64 in. (17.06 mm. x 22.62 mm.); Th. 13/64 in. (5.16 mm.). Gréau Collection, No. 535. Published by Froehner, Gréau Collection, pl. lvi, 2. Chipped along the edge; the surface is somewhat corroded and iridescent in places. Acc. No. 17.194.19.

343 CHALCEDONY STATUETTE of a flying Nike. The head, arms, and wings were made in separate pieces, probably in another stone, and are missing. This is an unusually fine example of cutting in the round in hard stone, dating from Hellenistic or Graeco-Roman times. The artist has managed his material so skilfully that when held against the light the figure itself is silhouetted while the flying drapery is translucent. The whole is worked with spirit and delicacy, though not with great finish in details.

This type of flying Nike originated in Hellenistic times and was later borrowed again and again by the warlike Romans for their numerous victory celebrations (cf. H. Bulle in Roscher's Lexikon, under Nike, cols. 349 ff. and 353 ff.). The famous statue of Victory in the Curia Julia, dedicated by Augustus after the battle of Actium, was of this general type. Like it, our statuette probably held a wreath in the extended right hand and perhaps a palm branch or trophy in the left.

H. 2 55/64 in. (72.63 mm.). Purchased, 1906. Published by E. R(obinson), Museum Bulletin, 1907, p. 124, No. 12, fig. 4, and illustrated, Reinach, Répertoire de la statuaire grecque et romaine, IV (1910), p. 241, No. 3. The little bronze dowel by which the right wing was attached is still in place. The drapery is chipped in places and one foot is missing. Acc. No. 06.1161. (In Gallery II: C 32.)

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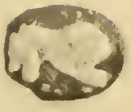

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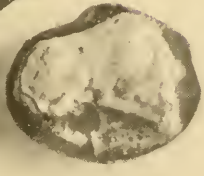

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LATER IMPERIAL PERIOD

SECOND–FIFTH CENTURY A. D.

By the second century A. D. glyptic art was on the decline. Of the large number of gems of that period which have survived, only very few have any artistic value. The great majority show hasty, careless workmanship with abundant use of the sharp chisel and no attempt at natural rounded forms. The representations are lifeless and monotonous. The artistic decadence is much more marked in engraved gems than it is in other branches of Roman art. Compared, for instance, with contemporary coins the gems show great inferiority. This is probably to be explained by the fact that the gems had ceased to be objects of fashionable interest and therefore no longer attracted good workmen. They were now merely seals and especially amulets, for the belief in the magic properties of certain stones and of certain symbols had by that time become quite general.

It is naturally difficult when we deal with objects of such careless execution to distinguish periods and styles. We can only say in general that the gems of the second century A. D. still keep the traditions of the former period. In the third century the artistic level descends still lower, until in the Constantine era there is a certain revival. It is noteworthy that the majority of the stones of this period have been found in Asia Minor.

The shape of the gems is always that of the ringstone; the side having the representation is either flat or convex. The majority of the stones are small. The materials are very much the same as those in use during the preceding period. Nicolo and red jasper now became especially common, probably on account of supposed magical properties; yellow jasper and heliotrope were used for the first time; lapis lazuli is also found. A noteworthy fact is the scarcity of glass gems, which clearly shows the waning interest in the representation itself. Formerly those who could not afford to have engraved stones were content to have the cheap substitute of glass, but the representation itself had to be as good as on the stones; now the stone itself or the symbol on it gave the gem its value and the quality of the work was disregarded. It is for this same reason that we find in this period an increasing use of plain stones without any engraving. Where the rings in which the stones were set are preserved they are generally of thin, flimsy gold, or made hollow and filled with sulphur.

The subjects represented show little variety. Figures of deities are common, especially Fortuna, Nemesis, and Nike; but other legendary figures, or scenes from daily life are rare. All sorts of symbols, on the other hand, such as masks and grylloi, naturally enjoy great popularity on account of their magical significance.

The best work of the period is done in portraits; for here the quality of the execution was still appreciated.

Cameos are not common and show the same artistic inferiority as do the engraved stones. A separate class is formed by the series of small cameos worn in rings and decorated only with inscriptions containing either good wishes or general reflections.

The stones carved in the round, which are especially

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characteristic of the later Imperial times, have already been referred to (p. 92). It should be added that rings entirely cut out of precious stones and decorated plastically also occur.

I. Intaglios

DEITIES—ZEUS AND RELATED TYPES

344 Sardonyx Ringstone. Zeus, standing on a globe and wearing a himation, has the sceptre in one hand and in the other supports a child who holds a cornucopia. By his side, but much smaller, is a Fortuna or Tyche of a city, holding a wreath and a cornucopia, with a river god at her feet. Rather more careful work than the average.

For this conception of a Fortune of a city cf. the famous statue of Antiocheia with the river Orontes, said to have been made by Eutychides (cf. Helbig, Führer, I, No. 362, 1913 edition).

45/64 in. x 15/32 in. (17.86 mm. x 11.91 mm.); Th. 13/64 in. (5.16 mm.). King Collection, No. 69. Published by King, Ant. Gems and Rings, II, copperplates, first group, v, 57. Convex on the engraved side. A piece from one side is missing. Acc. No. 81.6.167.

345 Carnelian Ringstone. Zeus seated to left, holding the sceptre and ears of wheat, and Fortuna standing facing him with her rudder and cornucopia. In the field is the inscription ΑΠΟΛΟΔΩΡΟΥ, "of Apollodoros," the name of the owner of the seal.

For a similar representation of Zeus and Fortuna, cf. Furtwängler, Berl. Kat., No. 2544.

17/32 in. x 45/64 in. (13.49 mm. x 17.86 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 68. Unpublished. Convex on the engraved side. Acc. No. 81.6.168.

346 Carnelian Ringstone. Serapis-Hades seated to left with Isis standing before him. Serapis-Hades holds

the sceptre and by his side is the three-headed dog Kerberos; Isis has an ear of wheat and the sistrum. In the field the inscription H KYPIA CICIC AΓNH, "Immaculate our Lady Isis."

Serapis and Isis, the two most popular Egyptian deities in Italy, were often combined in Roman art. For the combination by the Romans of the Greek Hades and the Egyptian Serapis, both gods of the underworld, cf. under No. 130.

7/16 in. x 19/32 in. (11.11 mm. x 15.08 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 81. Unpublished. Convex on both sides. Acc. No. 81.6.169.

347 Red Jasper Ringstone. Serapis, partly draped, standing to left. He wears his characteristic crown in the shape of a *kalathos*, and holds a wreath in his hand. In the field are a star and a crescent.

15/32 in. x 19/64 in. (11.91 mm. x 7.54 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 83. Unpublished. A piece from one side is missing. Acc. No. 81.6.170.

348 Red Jasper Ringstone. A bust of Serapis wearing his crown, with an eagle below; in the field a star and a crescent.

For a similar representation cf. Furtwängler, Berl. Kat., No. 2623.

45/64 in. x 1/2 in. (17.86 mm. x 12.7 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 80. Unpublished. Convex on both sides. Acc. No. 81.6.171.

HERA AND OTHER DEITIES

349 Carnelian Ringstone. Hermes, Hera, and Athena, with their attributes: Hermes has the kerykeion or herald's staff, and the purse, the attribute given him by

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the Romans as god of commerce; Hera holds the sceptre and a patera; while Athena has her shield, and a palm branch instead of the usual spear. A good example of the commonplace compositions prevalent in this period.

25/64 in. x 1/2 in. (9.92 mm. x 12.7 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 71. Published by King, Hdbk. of Engraved Gems, pl. xli, 5; Ant. Gems and Rings, II, woodcuts, pl. xi, 6. Slightly convex on both sides. The stone has been broken in two and repaired. Acc. No. 81.6.174.

APOLLO (?)

350 SARD set in a gold ring with thin hoop and raised bezel. On the stone is engraved a nude male figure (Apollo?) leaning against a column and holding what may be a laurel branch and a bow in his right hand; on his back is slung his quiver or lyre (?). The whole is so roughly done that it is difficult to identify the attributes.

(As set) 29/64 in. x 21/64 in. (11.51 mm. x 8.33 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4243. The stone is very slightly convex on the engraved side. The gold of the setting is chipped around the edge. Acc. No. C. E. 64.

HELIOS

351 YELLOWISH CHALCEDONY RINGSTONE. Helios in a four-horse chariot in front view. The difficulties of perspective are evaded by making two horses drive to the right and two to the left—a convenient device practised also by the sixth-century Athenian vase-painters (cf., e. g., our vase No. G.R. 540).

For a similar representation of Helios on a gem, cf. Furtwängler, Berl. Kat., No. 2666, where the perspective is, however, more successfully dealt with.

15/32 in. x 19/32 in. (11.91 mm. x 15.08 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 123. Unpublished. Convex on the engraved side. Acc. No. 81.6.173.

ARTEMIS

352 Carnelian Ringstone. The image of the Ephesian Artemis, with supports for the arms, and a deer on each side; in the field above are two small busts.

For similar representations on gems cf. Furtwängler, A. G., pl. xliv, 2, and Berl. Kat., Nos. 7214, 8418. The image is probably a copy of the famous statue of the great Oriental Artemis of Ephesos, which occurs also on coins (cf. P. Gardner, The Types of Greek Coins, pl. xv, 4) and in sculpture (cf. Schreiber in Roscher's Lexikon, under Artemis, cols. 588 ff.).

31/64 in. x 25/64 in. (12.3 mm. x 9.92 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 145. Unpublished. Convex on both sides. Acc. No. 81.6.175.

ATHENA

353 Carnelian Ringstone. Athena seated, resting one arm on a pillar, and holding in a platter a large bearded head with goat's horns, and a palm branch; she wears a helmet and by her side are a shield, a cuirass, and a round altar.

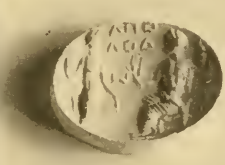
For other representations of Athena holding a human head cf. Furtwängler, Berl. Kat., Nos. 6713 (where the head may be that of Medusa) and 8397.

31/64 in. x 27/64 in. (12.3 mm. x 10.71 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 129. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xvii A, 4. Slightly convex on both sides. Slightly chipped in places. Acc. No. 81.6.177.

354 Sardonyx set in a plain, heavy gold ring. On the stone is engraved Athena, in the usual standing type, with spear and shield.

Compare Furtwängler, Berl. Kat., Nos. 7235 ff.

PLATE 77



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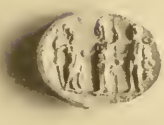

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(As set) 29/64 in. x 11/32 in. (11.51 mm. x 8.73 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4252. Acc. No. C. E. 65.

355 Carnelian Ringstone. Female figure, apparently Athena, standing to left, similar to the preceding, but even more roughly worked. [Not illustrated.]

11/16 in. x 31/64 in. (17.46 mm. x 12.3 mm.); Th. 9/64 in. (3.57 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4287. Convex on the engraved side. Acc. No. C. E. 66.

356 Carbuncle set in a gold ring with rounded hoop and oval bezel. On the stone is engraved the advancing Athena, holding spear and shield.

(As set) 17/32 in. x 25/64 in. (13.49 mm. x 9.92 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4247. Illustrated, Cesnola Atlas, III, pl. xxviii, 1. The stone is convex on the engraved side. Acc. No. C. E. 67.

357 Sard Ringstone. Helmeted head in profile to right, probably Athena.

15/32 in. x 11/32 in. (11.91 mm. x 8.73 mm.); Th. 1/8 in. (3.17 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4290. Illustrated, Cesnola Atlas, III, pl. xxxii, 5. Convex on the engraved side. Acc. No. C. E. 68.

358 Red Jasper Ringstone. Athena and Fortuna facing each other, with a grazing horse and a pile of wheat-sheaves (?) between them; Fortuna holds the cornucopia, and Athena wears a helmet and has a shield and a spear.

For a similar representation cf. Furtwängler, Berl. Kat., No. 2560.

31/64 in. x 5/8 in. (12.3 mm. x 15.87 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 211. Unpublished. Slightly convex on the unengraved side. Slightly chipped at the back. Acc. No. 81.6.178.

ROMA

359 Red Jasper Ringstone. Roma, the personification of the city of Rome, is seated to the left on a cuirass, and holds a little figure of Nike in one hand.

The goddess Roma borrowed her chief characteristics from the Greek Athena. This seated type, with a short chiton, which leaves one breast bare, and holding a small Victoria, is common on Roman coins from the time of Nero to Constantius Chlorus (cf. Cohen, Monnaies romaines, 1, p. 297, No. 273, and 7, p. 82, No. 254; and F. Richter in Roscher's Lexikon, under Roma, col. 152 f.). For a similar representation on a gem cf. Furtwängler, Berl. Kat., No. 8174.

47/64 in. x 9/16 in. (18.65 mm. x 14.29 mm.); Th. 1/8 in. (3.17 mm.) King Collection, No. 103. Unpublished. Slightly convex on both sides. Acc. No. 81.6.176.

ARES (?)

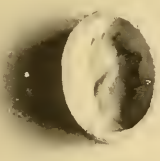
360 Sard set in a silver ring. On the stone is engraved Ares, or a warrior, fully armed with cuirass, helmet, spear, and shield.

Compare Furtwängler, Berl. Kat., Nos. 7272–7273.

(As set) 41/64 in. x 29/64 in. (16.27 mm. x 11.51 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4278. Illustrated, Cesnola Atlas, III, pl. xxvii, 11. The stone is convex on the engraved side. The hoop of the ring is missing. The silver of the ring has oxidized. Acc. No. C. E. 69.

APHRODITE AND EROS

361 Heliotrope Ringstone. Venus Victrix, partly draped, is standing in an easy attitude, leaning against a pillar; she has a kerykeion and a sceptre; by her side is Eros holding up her helmet.



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For this type of victorious Aphrodite see under No. 145.

31/64 in. x 23/64 in. (12.3 mm. x 9.13 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 168. Unpublished. Slightly convex on the engraved side. Somewhat chipped in places. Acc. No. 81.6.179.

362 Red Jasper Ringstone. Eros riding on a dolphin, and playing the double flutes; another Eros hovers in the air above him, holding up a second dolphin by the tail.

7/16 in. x 9/16 in. (11.11 mm. x 14.29 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 179. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxv B, 11; illustrated, King, Precious Stones, p. 433. Very slightly convex on the engraved side. A small piece from the top is missing. Acc. No. 81.6.180.

363 Nicolo set in a bronze ring with moulded hoop, originally gilt. On the stone is roughly engraved an Eros riding a dolphin.

(As set) 25/64 in. x 19/64 in. (9.92 mm. x 7.54 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4283. Illustrated, Cesnola Atlas, III, pl. xxix, 3. The bronze is considerably corroded, with some parts missing. Acc. No. C. E. 70.

HERMES

364 Carnelian Ringstone. Hermes, partly draped, is seated holding the kerykeion; by his side is a ram. In the field the inscription ЄΠΠΤΑΧΡΥCOC.

In gems of the Roman period Hermes is often represented with a ram or goat (cf. Chr. Scherer in Roscher's Lexikon, under Hermes, col. 2427), showing that he retained throughout his significance as shepherd god. For other examples of this type of seated Hermes cf. Scherer, loc. cit.

1/2 in. x 13/32 in. (12.7 mm. x 10.32 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 147. Published by King, Ant. Gems and

Rings, II, woodcuts, pl. xxii, 4; illustrated, King, Ant. Gems, p. 363. Convex on both sides. Acc. No. 81.6.181.

ASKLEPIOS

365 CARNELIAN RINGSTONE. Asklepios and a female figure standing facing each other, with a tripod and a male bust between them. The female figure is in the characteristic archaic attitude, holding a corner of her drapery in one hand and a flower in the other; she perhaps represents a worshiper. In the field is the inscription ONESIME.

13/32 in. x 17/32 in. (10.32 mm. x 13.49 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 127. Said to be from Alexandria. Published by King, Hdbk. of Engraved Gems, pl. xliii, 7. Convex on both sides. Slightly chipped at the back. Acc. No. 81.6.182.

KYBELE

366 SARD RINGSTONE. Kybele, wearing a chiton, himation, and mural crown, is seated on a throne in front view, and holds a phiale and ears of wheat; on either side is a lion looking up at the goddess.

Such representations of the great Asiatic goddess Kybele are extremely popular in Hellenistic and Roman times, and appear in every class of monuments (cf. Rapp in Roscher's Lexikon, under Kybele, col. 1645). The ears of wheat characterize Kybele as the goddess of fertility (cf. for this attribute Rapp, op. cit., col. 1647; compare also Furtwängler, Berl. Kat., No. 8714).

17/32 in. x 27/64 in. (13.49 mm. x 10.71 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 73. Published by Osborne, Engraved Gems, pl. xxiii, 1. Convex on the engraved side. Slightly chipped in places. Acc. No. 81.6.183.

367 SARD RINGSTONE. Kybele riding on a lion to right. In the field, two stars.

The motive of Kybele riding on a lion appears in Hellenistic art, e. g., on the Pergamene altar, and also not infrequently on Roman monuments (cf. Rapp in Roscher's Lexikon, under Kybele, col. 1647). For a similar gem cf. Furtwängler, Berl. Kat., No. 2382.

17/32 in. x 43/64 in. (13.49 mm. x 17.06 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 72. Unpublished. Slightly convex on both sides. Slightly chipped around the edge; at the back are some white stains caused by fire. Acc. No. 81.6.184.

ANTIOCHEIA

368 Red Jasper Ringstone. Antiocheia, the personification of the city of Antioch, is seated, resting one foot on the river-god Orontes; on either side are figures of Fortuna and of a warrior holding up a wreath, as if to crown Antiocheia.

Compare the similar group on a gem in Berlin; Furtwängler, Berl. Kat., No. 2587.

The seated figure can be identified as the Tyche of Antioch by its similarity to the famous group in the Vatican (W. Helbig, Führer, I, No. 362), believed to be a replica of a bronze statue of Antiocheia by Eutychides, a pupil of Lysippos. The group appears on Syrian coins of Tigranes, and must have enjoyed considerable fame, as it occurs on many ancient monuments; cf., e. g., our bronze statuette, Catalogue No. 259, and references there cited.

37/64 in. x 27/64 in. (14.68 mm. x 10.71 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 227. Published by King, Ant. Gems and Rings, II, copperplates, second group, iv, 18; Osborne, Engraved Gems, pl. xxv, 21; illustrated, King, Ant. Gems, pl. iv, 18. Convex on both sides. Acc. No. 81.6.186.

369 Red Jasper Ringstone. Group similar to the preceding, with variations in details.

5/8 in. x 33/64 in. (15.87 mm. x 13.1 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 228. Unpublished. Very slightly convex on both sides. Considerably chipped around the edge. Acc. No. 81.6.185.

FORTUNA

370 RED JASPER RINGSTONE. Fortuna standing to right holding a cornucopia and rudder; on her head she wears a modius (measure).

Fortuna, the goddess of Fortune, evidently enjoyed great popularity in the Roman Imperial epoch, for she occurs on a large number of monuments—marble statues, bronzes, coins, gems, wall paintings, etc. (cf. R. Peter in Roscher's Lexikon, under Fortuna, cols. 1503 ff.; also Furtwängler, A. G., pl. xliv, 72 and 73). The cornucopia and rudder are her favorite attributes—one as the giver of good gifts, the other as the steerer of fate. They are mentioned as such by writers of the period and occur in inscribed representations on coins; so that the identification of the type with Fortuna is certain.

35/64 in. x 3/8 in. (13.89 mm. x 9.52 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 212. Unpublished. Very slightly convex on both sides. Broken in two pieces and repaired. Acc. No. 81.6.188.

371 GARNET set in a gold ring with oval bezel. On the stone is engraved Fortuna, similar to the preceding, but without the modius. The execution is very rough. [Not illustrated.]

(As set) 9/16 in. x 27/64 in. (14.29 mm. x 10.71 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4248. The stone is convex on the engraved side. Acc. No. C. E. 71.

372 GARNET set in a hollow gold ring, filled with sulphur. On the stone is engraved Fortuna, similar to the preceding, very roughly worked. [Not illustrated.]

PLATE 79

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(As set) ½ in. x 29/64 in. (12.7 mm. x 11.51 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4251. Illustrated, Cesnola Atlas, III, pl. xxviii, 4. The stone is convex on the engraved side. The gold ring has a number of holes and scratches. Acc. No. C. E. 72.

373 CARNELIAN set in a gold ring with high bezel. On the stone is engraved Fortuna, similar to the preceding, but standing to left.

(As set) 17/32 in. x 7/16 in. (13.49 mm. x 11.11 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4242. Illustrated, Cesnola Atlas, III, pl. xxviii, 12. The stone is slightly convex on the engraved side. The ring is broken and bent. Acc. No. C. E. 73.

374 SARD RINGSTONE. Fortuna, similar to the preceding, standing to left. [Not illustrated.]

13/32 in. x 11/32 in. (10.32 mm. x 8.73 mm.); Th. 9/64 in. (3.57 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4288. Illustrated, Cesnola Atlas, III, pl. xxxi, 6. Convex on the unengraved side; slightly convex on the engraved side. Acc. No. C. E. 74.

375 GARNET (PYROPE) set in a gold ring. Female figure (Fortuna?) standing to right, similar to Nos. 371 and 372, very roughly engraved. The attributes are not clearly enough marked to show that this is Fortuna. [Not illustrated.]

(As set) 7/16 in. x 23/64 in. (11.11 mm. x 9.13 mm.). King Collection, No. 231. Unpublished. The stone is convex on the engraved side. Stated to be from the collection of General di Cesnola sold in London in 1871, and therefore presumably from Cyprus. Acc. No. 81.6.203.

NEMESIS

376 CARNELIAN RINGSTONE. Two Nemeseis, or goddesses of Fate, facing each other. Each lifts a corner of

her drapery at the shoulder, in the characteristic attitude; one holds a measuring-stick, the other the sistrum of Isis. In the field the inscription ΔIONYCIOY, in the exergue ⸗MYP, showing that one Dionysios of Smyrna was the owner of the seal.

Similar groups of two Nemeseis occur on Roman coins of Smyrna, and evidently reproduce the famous cult statues of Nemesis of that city (cf. B. V. Head, Cat. of the Grk. Coins in the Brit. Mus., Ionia, pl. xxix, 14, and O. Rossbach in Roscher's Lexikon, under Nemesis, col. 144). The substitution on our gem of the sistrum for a regular Nemesis attribute shows that the artist here conceived of the figure as Isis-Nemesis (cf. Rossbach, op. cit., col. 140).

For representations of Nemesis in general cf. under No. 186.

11/16 in. x 33/64 in. (17.46 mm. x 13.1 mm.); Th. 13/64 in. (5.16 mm.). King Collection, No. 213. Unpublished. Convex on both sides. Acc. No. 81.6.189.

377 CARNELIAN set in a gold ring with raised bezel. On the stone is engraved a winged Nemesis standing to right; with one hand she lifts the corner of her drapery at the shoulder, in the other she holds a branch. At the back of the bezel are engraved the letters $\frac{\epsilon}{TA}$

Compare No. 186.

(As set) 41/64 in. x 33/64 in. (16.27 mm. x 13.1 mm.). From Cyprus. Cesnola Handbook. Cf. Myres, Handbook, No. 4234. Illustrated, Cesnola Atlas, III, pl. xxix, 12, and Cyprus, p. 392. The stone is slightly convex on the engraved side. Acc. No. C. E. 75.

378 GARNET set in a gold ring with oval bezel. On the stone is engraved a winged Nemesis similar to the pre-

PLATE 80

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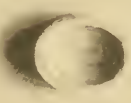

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ceding, but standing to left, and of rougher execution. The attribute she holds in her hand is either a branch or a rule. [Not illustrated.]

(As set) 37/64 in. x 31/64 in. (14.68 mm. x 12.3 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4246. Illustrated, Cesnola Atlas, III, pl. xxviii, 3. The stone is convex on the engraved side. Acc. No. C. E. 76.

NIKE

379 Carnelian Ringstone. Nike holding a wreath and a palm branch.

The attitude is the same as that of the figures on Roman coins of the time of Augustus and later, probably to be identified with the famous statue of Nike in the Curia Julia (cf. H. Bulle in Roscher's Lexikon, under Nike, col. 354 f.). The subject is very common on Roman gems.

Compare No. 190 in our collection, and Furtwängler, Berl. Kat., Nos. 6734 ff., 7276 ff., 8177 f.

39/64 in. x 13/32 in. (15.48 mm. x 10.32 mm.); Th. 5/32 in. (3.97 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4286. Illustrated, Cesnola Atlas, III, pl. xxxi, 9. Convex on both sides. Considerably chipped around the edge. Acc. No. C. E. 77.

380

380 Sard set in a bronze ring with rounded hoop expanding upwards. On the stone is engraved a Nike similar to the preceding. [Not illustrated.]

(As set) 7/16 in. x 21/64 in. (11.11 mm. x 8.33 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4281. Illustrated, Cesnola Atlas, III, pl. xxix, 10. Slightly chipped around the edge. Acc. No. C. E. 84.

381 Sardonyx Ringstone, cone-shaped with flattened top, on which is roughly engraved a figure of Nike. [Not illustrated.]

5/8 in. x 17/32 in. (15.87 mm. x 13.49 mm.); Th. 1/4 in. (6.35 mm.). King Collection, No. 161. Unpublished. Acc. No. 81.6.191.

382 SARD RINGSTONE. A warrior (Ares?) between two Nikai, one offering him a wreath, the other a crown; beside the warrior is a stag.

Nike about to place a wreath on some deity occurs on a number of late Roman gems; cf. Furtwängler, Berl. Kat., No. 7164 (Mars), 7170 (Roma), 7171 (Hermes), 7155 (Zeus).

27/64 in. x 37/64 in. (10.71 mm. x 14.68 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 274. Published by King, Arch. Jour., Vol. XXX (1873), pp. 226 ff. Convex on the engraved side. Acc. No. 81.6.190.

NEREID

383 SARD RINGSTONE. A Nereid riding on the back of a Triton.

For similar representations cf. Furtwängler, Berl. Kat., Nos. 6760, 7364–7367.

7/16 in. x 37/64 in. (11.11 mm. x 14.68 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 88. Unpublished. Convex on the engraved side. Slightly chipped in places; there is a deep hole in the body of the Triton. Acc. No. 81.6.192.

CENTAUR

384 CHALCEDONY set in a bronze ring with slightly projecting shoulders. On the stone is engraved a Centaur, to right, carrying a branch.

Compare a similar Centaur carrying a trophy in Furtwängler, Berl. Kat., No. 7586.

(As set) 39/64 in. x 35/64 in. (15.48 mm. x 13.89 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4280. Illustrated, Cesnola Atlas, III, pl. xxix, 7. The stone is slightly convex on the engraved side. The bronze ring is somewhat chipped around the bezel. Acc. No. C. E. 85.

SATYR

385 SARD RINGSTONE. Young Satyr kneeling and pouring from a vase; by his side is his crook.

3/8 in. x 25/64 in. (9.52 mm. x 9.92 mm.); Th. 3/32 in. (2.38 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4289. Illustrated, Cesnola Atlas, III, pl. xxxi, 10, and Cyprus, pl. xxxix, 8. Slightly convex on both sides. Acc. No. C. E. 78.

HEROES—HERAKLES

386 RED JASPER RINGSTONE. Herakles strangling the Nemean lion; by his side is his club. On the back of the stone are inscribed the letters KKKYYY.

The attitude of Herakles—standing and strangling the lion with both arms—goes back to archaic Greek times, and was used throughout the Greek and Roman periods (cf. Furtwängler in Roscher's Lexikon, under Herakles, col. 2196 f.). For a gem similar to ours cf. Furtwängler, Berl. Kat., No. 8234.

17/32 in. x 3/8 in. (13.49 mm. x 9.52 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 221. Published by Osborne, Engraved Gems, pl. xxx, 12. Acc. No. 81.6.193.

MYTHOLOGICAL ANIMALS

387 GARNET set in a gold ring with oval bezel. On the stone is roughly engraved a Capricorn, the constellation of the goat.

Compare Furtwängler, Berl. Kat., Nos. 6055 ff., and the similar representations on coins, Cohen, Monnaies romaines, p. 65.

(As set) 17/64 in. x 11/32 in. (6.75 mm. x 8.73 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4250. The stone is convex on the engraved side. Acc. No. C. E. 79.

PORTRAITS

388 RINGSTONE of jaspery agate. Two bearded heads in profile back to back, on a bust in full front (Janus?). The style is that of the third century A. D.

Compare Furtwängler, Berl. Kat., Nos. 4933, 4934; cf. also Roscher in Roscher's Lexikon, under Janus, cols. 49 ff.).

25/32 in. x 5/8 in. (19.84 mm. x 15.87 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 273. Published by King, Ant. Gems and Rings, II, woodcuts, p. 1, 6; illustrated, King, Ant. Gems, p. 315. Convex on both sides. Acc. No. 81.6.195.

389 RED JASPER RINGSTONE. Bust of a youth wearing a Phrygian cap, in profile to right. In the field is a crescent.

35/64 in. x 13/32 in. (13.89 mm. x 10.32 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 134. Unpublished. Slightly convex on both sides. Acc. No. 81.6.196.

390 SARD RINGSTONE. Portrait-bust of a woman in profile to left; her hair is parted in the middle and done up in a plaited coil at the back of the head, in the fashion prevalent in the second century A. D.; compare, e. g., the coins of Crispina (177 A. D.), Bernoulli, Römische Ikonographie, II, 2, Münztafel, V, 15, 16.

1/2 in. x 27/64 in. (12.7 mm. x 10.71 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 277. Published by King, Ant. Gems and Rings, II, copperplates, first group, i, 10. Acc. No. 81.6.199.

391 CARNELIAN RINGSTONE. A portrait-bust of a young woman, in profile to right. The hair is parted in the middle of the forehead, brought down in a low loop over the ears, and wound in a coil at the back of the head. In the field is the inscription TE EGO AMO, "I love you," and a cornucopia. Rather good work.

The style in which the hair is dressed corresponds to the fashion of the early third century; compare, e. g., coins of the period, Bernoulli, Römische Ikonographie, II, 3, Münztafel, I, Nos. 5, 6, 13.

½ in. x 27/64 in. (12.7 mm. x 10.71 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 276. Published by King, Ant. Gems and Rings, II, woodcuts, pl. I, 4; Hdbk. of Engraved Gems, pl. lxxiii, 7. Convex on the unengraved side. Acc. No. 81.6.197.

392 Carnelian Ringstone. Portrait-bust of a woman in profile to right with hair gathered in a knot at the nape of the neck. Not earlier than the III century A. D.

5/8 in. x 15/32 in. (15.87 mm. x 11.91 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 283. Unpublished. Convex on both sides. Chipped around the edge. Acc. No. 81.6.198.

393 Carnelian Ringstone. Two busts, one male, one female, in profile, facing each other, with an eagle perched on an altar between them. In the eagle's beak is a wreath; from the heads and necks of the busts spring ears of wheat.

29/64 in. x 37/64 in. (11.51 mm. x 14.68 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 270. Published by King, Ant. Gems and Rings, I, p. 198, and II, copperplates, second group, iii, 6; illustrated, King, Ant. Gems, pl. iii, 6. Convex on both sides. Acc. No. 81.6.201.

394 Silver Ringstone. Portrait-busts of a bearded man and a woman facing each other; in the field is an inscription, partly illegible, (..RI VAS). The style of the portraits is that of the III century A. D.

For a similar representation of the same period cf. Furtwängler, Berl. Kat., No. 993.

31/64 in. x 15/16 in. (12.3 mm. x 23.81 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 285. Unpublished. The silver has oxidized and has assumed a leaden gray color. Acc. No. 81.6.200.

395 AMETHYST RINGSTONE. Two female busts in profile facing each other with a small bust of a child in full front between them. Each of the larger busts wears a veil and a diadem.

For the grouping compare Furtwängler, A. G., pl. xlviii, 32.

33/64 in. x 37/64 in. (13.1 mm. x 14.68 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 254. Unpublished. Convex on both sides. Chipped around the edge. Acc. No. 81.6.202.

SCENES FROM DAILY LIFE

396 RED JASPER set in a silver ring of elliptical shape with thick, projecting shoulders. Shepherd sitting to right milking a goat; his crook is stuck in the ground behind him.

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For similar representations, but of the early Imperial period, cf. Furtwängler, Berl. Kat., Nos. 4679 ff.

(As set) 15/32 in. x 19/32 in. (11.91 mm. x 15.08 mm.). King Collection, No. 236. Said to be from Yorkshire. Unpublished. The stone is convex on the engraved side. Acc. No. 81.6.204.

397 GARNET set in a gold ring with oval bezel. On the stone is roughly engraved a female figure standing to right.

(As set) 11/32 in. x 19/64 in. (8.73 mm. x 7.54 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4238. Illustrated, Cesnola Atlas, III, pl. xxix, 4. The stone is convex on the engraved side. The ring is bent and broken in places. Acc. No. C. E. 80.

398 GARNET set in a gold ring with oval bezel. On the stone is engraved a female mask in profile to right.

(As set) 21/64 in. x 11/32 in. (8.33 mm. x 8.73 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4249. The stone is convex on the engraved side. The gold of the ring is chipped in places. Acc. No. C. E. 81.

ANIMALS

399 Yellow Jasper set in a bronze ring. On the stone is engraved a scorpion.

Scorpions of different varieties are frequently represented on gems; cf. Imhoof-Blumer u. Keller, Tier- und Pflanzenbilder, pl. xxiv, 10–16.

(As set) 9/32 in. x 7/32 in. (7.14 mm. x 5.56 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4282. Illustrated, Cesnola Atlas, III, pl. xxix, 1. Acc. No. C. E.82.

GRYLLOI

400 Carnelian Ringstone. Gryllos: a helmeted head combined with a mask of Seilenos. For such fanciful combinations cf. Nos. 265 ff.

17/32 in. x 5/8 in. (13.49 mm. x 15.87 mm.); Th. 3/32 in. (2.38 mm.). From Cyprus. Cesnola Collection. Cf. Myres, Handbook, No. 4284. Illustrated, Cesnola Atlas, III, pl. xxxii, 4. Slightly convex on both sides. Much chipped around the edge; the color has been affected by fire. Acc. No. C. E. 83.

401 Red Jasper Ringstone. Two-handled vase with the body in the form of three beardless masks; the handle of the lid is in the form of a small cross. In the field a crook and a syrinx.

For a similar representation, cf. Furtwängler, Berl. Kat., No. 8609.

9/16 in. x 27/64 in. (14.29 mm. x 10.71 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 198. Published by King, Hdbk. of Engraved Gems, pl. lviii, 5; Ant. Gems and Rings, II, woodcuts, pl. xxxix, 6. Convex on both sides. Acc. No. 81.6.208.

II. Cameos and Work in the Round

402 Gold Ring with oval bezel and hoop expanding into thick protuberances on the shoulders. In the bezel is set a nicolo ringstone with inscription in relief. The inscription, which is in bluish white letters on a black ground, reads ЄΥΤΥΧΙ ЄΥCЄΒΙ, for *εὐτύχει εὐσέβει*, "prosper and be reverent." The ring is so small that it must have been intended for a child or for the upper joint of the little finger. [Not illustrated.]

For the type of ring cf. Marshall, Cat. of the Finger Rings in the Brit. Mus., p. xlviii, No. E., xxix, where it is dated in the third century A. D.

(As set) 5/16 in. x 27/64 in. (7.94 mm. x 10.71 mm.). King Collection, No. 329. Unpublished. Acc. No. 81.6.207.

403 Chalcedony. Portrait-bust of a woman with hair coiled on top of her head. The head is in the round, the bust in relief. The ears are pierced for the insertion of earrings. Careful but hard work. [Illustrated on pl. 75.]

The way in which the hair is dressed is that prevalent in the second century A. D.; cf., e. g., the coin types of Faustina the Elder, Bernoulli, Römische Ikonographie, II, 2, Münztafel IV, 8–10, where the hair is similarly coiled at the top, though the treatment above the forehead is different.

L. 3 5/16 in. (90.49 mm.); W. across shoulders, 2 17/32 in. (64.29 mm.); Th., through top of head, 1 1/4 in. (31.75 mm.). Purchased, 1907. Unpublished. The nose, the ears, and some places on the bust are chipped; otherwise in excellent preservation. Acc. No. 07.286.125.

PLATE 81

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POST-CLASSICAL PERIODS

EIGHTEENTH AND NINETEENTH CENTURIES

In post-classical times there are two epochs in which the art of gem engraving again flourished, that of the Renaissance and that of the eighteenth and early nineteenth centuries (cf. p. xxxii f.). The artists of both periods borrowed freely from the antique. Those of the Renaissance were too full of their own individuality to keep very closely to the ancient spirit, and Renaissance works of classic subjects are therefore seldom difficult to distinguish from ancient gems. The gem engravers of the eighteenth century, on the other hand, had little inspiration of their own, and consciously tried to copy ancient work as exactly as possible. And though at first this copying was done purely out of admiration for the antique, it soon developed with unscrupulous people into an extensive output of forgeries. At times, especially when designs instead of being imitations are actual copies of ancient gems, it is extremely difficult to tell definitely whether a certain piece is ancient or a faithful copy. Mostly, however, the copyist betrayed himself by a slight innovation characteristic of the spirit of his own time rather than of the antique. And in a large number of cases, notably in the famous Poniatowski gems, the spirit and composition are so far removed from ancient work that few people would nowa-

days be deceived by them (cf. on this whole subject p. xlvi f.).

An interesting feature of the gems of this period is presented by the inscriptions which many of them have. Though these sometimes refer to the subjects represented, the large majority give the signatures of the artist or would-be artist. For, besides signing their own names, often in Greek or Roman letters, it became the practice of the eighteenth- and nineteenth-century gem-cutters to sign the name of a famous ancient artist. Generally such forged inscriptions are easily detected, but sometimes they are cut with great care and present a difficult problem. It should also be remembered that at times genuine ancient gems are supplied with forged signatures (cf. p. xlii).

Besides the well-known Natter and the three Pichlers, there are many other names which stand out among the gem-cutters of the period. For a list of these cf. pp. xlii ff.

I. Intaglios

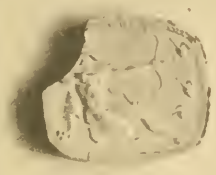
DEITIES

404 Carnelian set in a ring of eighteenth-century style. On the stone is engraved a bust of Apollo wearing a laurel wreath, in profile to right; in the field are part of a lyre and the inscription CЄOY BAI. Probably not antique; the way the hair is worked especially points to a modern hand.

(As set) 21/32 in. x 9/16 in. (16.67 mm. x 14.29 mm.). King Collection, No. 119. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xv, 2; illustrated, King, Precious Stones, p. 162. Slightly convex on both sides. Acc. No. 81.6.210.

405 Lapis Lazuli Ringstone. Athena is represented seated to left holding a spear in her right hand; she

PLATE 82



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wears a chiton, a himation, and a helmet, and by her side are shields and a cuirass.

Athena, seated, leaning on her spear and surrounded with armor, is a familiar subject in ancient art (cf. Furtwängler, Berl. Kat., Nos. 1444, 1448 ff.); but the treatment of the folds and the stilted position of the goddess on this gem betray its later workmanship.

13/16 in. x 41/64 in. (20.64 mm. x 16.27 mm.). Th. 1/8 in. (3.17 mm.). King Collection, No. 102. Unpublished. Slightly convex on both sides. Chipped around the edge. Acc. No. 81.6.211.

406 Carnelian Ringstone. Athena, leaning on a pillar along which a serpent is coiled, is holding a butterfly over a burning altar. In the field C. H.

Quite modern in pose and conception.

5/8 in. x 33/64 in. (15.87 mm. x 13.1 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 99. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xix B. 12. Slightly convex on both sides. Acc. No. 81.6.212.

407 Aquamarine Ringstone. Head of Athena in profile to right. She wears an Attic helmet embossed with a monster. In the field is the signature of the engraver Rega, in Greek letters: ΡΕΓΑ.

Rega lived from 1761 to 1833?, working first in Rome with the Pichlers, later in Naples. For two other examples of his work cf. Dalton, Post-Classical Gems, Nos. 397, 745. He was a careful, painstaking artist, copying closely antique work.

37/64 in. x 13/32 in. (14.68 mm. x 10.32 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 100. Published by King, Hdbk. of Engraved Gems, pl. lxxxvi, 7; Ant. Gems and Rings, I, p. 412; Osborne, Engraved Gems, pl. xxxii, 18. Convex on both sides. Acc. No. 81.6.213.

408 Yellowish Chalcedony Ringstone. Head of Athena in three-quarters front.

The unstructural treatment of the face and hair is in striking contrast with ancient work.

23/32 in. x 17/32 in. (18.25 mm. x 13.49 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 98. Published by King, Ant. Gems and Rings, II, copperplates, first group, ii, 14. Slightly convex on the engraved side. There are two depressions on the unengraved side. Acc. No. 81.6.214.

409 Rock Crystal. Judgment of Paris. Good example of the pictorial style of pseudo-classic work. Said to be by Johann Pichler (1734–1791), but not signed by him.

(As set) 1 45/64 in. x 1 13/64 in. (43.26 mm. x 30.56 mm.). Gift of Samuel P. Avery, 1894. Unpublished. The unengraved side is strongly convex and faceted. The engraved side is flat but is surrounded by a faceted edge. Acc. No. 94.17.1.

410 Carnelian Ringstone. Hermes running to left, holding the kerykeion in one hand; he is nude and has wings on his feet and on his cap. Poor, lifeless work. In the field is the inscription PREIVER.

21/32 in. x 17/32 in. (16.67 mm. x 13.49 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 150. Unpublished. Convex on the unengraved side. Acc. No. 81.6.215.

411 Yellowish Chalcedony Ringstone. Bust of Isis with a lotos flower on her head, in profile to right.

For an ancient representation of this subject, cf. Furtwängler, A. G., pl. xxxiii, 7.

9/16 in. x 7/16 in. (14.29 mm. x 11.11 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 260. Published by King, Hdbk. of Engraved Gems, pl. lxxiii, 6; Ant. Gems and Rings, II, woodcuts, pl. xlix, 7. Slightly convex on the engraved side. Acc. No. 81.6.217.

412 Cylinder of Hematite. On the rounded surface are represented a Maenad and two Satyrs in Bacchic

revelry. The Maenad is partly draped and is dancing, with the upper part of her body bent back; in one hand she holds a thyrsos. The youthful Satyr behind her is leaping forward, in his left hand swinging a cup by one handle, in his right holding a staff with three disks; a krater lies at his feet on the ground. He is followed by a bearded Satyr holding a krater and a thyrsos. The composition is full of freedom and swing, the abandon of Bacchic frenzy being well rendered; the execution is somewhat sketchy.

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The style of this stone is puzzling. Similar Bacchic scenes are of frequent occurrence on monuments of the Augustan period, especially on the so-called Neo-Attic marble reliefs and on the terracotta mural reliefs (cf. especially Campana, Antiche opere in plastica, pls. xxxvii, xl, xlvii, xlviii, l, and an example in this Museum, illustrated in the Museum Bulletin, 1913, p. 177, fig. 6). But the figures on this cylinder are different from those on the Graeco-Roman representations, being much less finished in treatment. Neither is the style Hellenistic Greek. Furtwängler, therefore, in publishing this gem (A. G., lxvi, 7), called it Italic, not before the II–I century B. C. The stone has, however, no parallel among the Italic gems of that period, either in subject or in style (compare our examples on pp. 70 ff., and Furtwängler, A. G., pls. xxi–xxx).

There are, moreover, a number of features which render the antiquity of this stone doubtful. A group of a Maenad and a youthful Satyr almost identical with two of our figures appears on a terracotta relief in the Villa Albani, Rome (cf. Helbig, Guide, second edition, II, p. 25, No. 752; illustrated in Baumeister, Denkmäler, II, pl. xviii, fig. 931, and Reinach, Répertoire de reliefs, 3, p. 144, 3).

The two are so nearly related that the probability arises that one is copied from the other. For though single figures of Maenads or Satyrs of certain well-known types frequently occur on engraved stones, there is no other known instance where a whole group occurring on a larger monument is so closely repeated on a gem; and what renders this case more remarkable is the fact that the Satyr with the curious staff ending in disks[1] is not a popular type occurring elsewhere, but is confined to the terracotta relief and to our stone. Furthermore, a close examination of the figures on our cylinder shows a number of unstructural elements foreign to ancient art. It is not clear whether the upper part of the Maenad is intended for her back or her chest. The youthful Satyr's staff is not really held in his hand but appears to pass between his legs. The attitude of the bearded Satyr suggests that he is grasping with both hands the vase which he is carrying, so it is not plain how he is holding the thyrsos (this was also noted by Furtwängler). The upper part of the bearded Satyr is strangely modeled. The faces of the two Satyrs are also unusual. That of the young one is certainly more like a modern Italian than an antique type; while his bearded companion resembles a philosopher rather than an exuberant Greek Satyr. The drapery slung around the latter's arm, instead of the usual nebris, is also noteworthy. Finally, the round cylinder form is not otherwise known in this period, and it should be remarked that the edge of the perforation shows no sign of wear.

These considerations make it probable that the stone is an unusually clever product of a modern forger, rather than a genuine ancient work.

[1] If meant for a kottabos stand, it is different from the extant specimens (cf. G. M. A. Richter, Cat. of Bronzes in the Met. Mus., No. 1830).

PLATE 83

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L. 57/64 in. (22.62 mm).; D. 35/64 in. (13.89 mm.). Purchased, 1911. Formerly in the Le Turq Collection, and then in that of Sir Arthur J. Evans. Published by Furtwängler, A. G., pl. lxvi, 7. Described, Museum Bulletin, 1912, p. 98. Acc. No. 11.195.3.

HEROES

413 Carnelian Ringstone. Herakles lifting Antaios from the ground to strangle him, so that he may be deprived of the help of his mother Earth, who is represented below.

This version of the story does not occur on ancient monuments, where Herakles lifts Antaios preparatory to throwing him down (cf. Furtwängler in Roscher's Lexikon, under Herakles, col. 2245). But apart from this, the whole conception of the group with its restless composition and exaggerated poses is thoroughly unclassical.

15/16 in. x 21/32 in. (23.81 mm. x 16.67 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 225. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxiii, 9; Osborne, Engraved Gems, pl. xxx, 18; illustrated, King, Ant. Gems, p. 206. Convex on both sides. Acc. No. 81.6.218.

414 Sard Ringstone, quadrangular in shape with rounded corners. Herakles shooting an arrow at the Stymphalian birds; around the representation is a cable border.

This is clearly a copy of an ancient gem such as Furtwängler, A. G., pl. xviii, 69. A comparison between the vigorous hero on the earlier gem and his sophisticated successor on this stone is instructive.

19/32 in. x 43/64 in. (15.08 mm. x 17.06 mm.); Th. 3/64 in. (1.19 mm.). King Collection, No. 220. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xxxiii, 5; Hdbk. of Engraved Gems, pl. lxiv, 1; illustrated, King, Precious Stones, p. 13. The upper right-hand corner is missing. Acc. No. 81.6.219.

415 FRONT OF A CHALCEDONY SCARAB. Herakles is kneeling to right, in the act of shooting an arrow; by his side is his club. Around the representation is a cable border.

Feeble modern work in imitation of the archaic Etruscan style.

43/64 in. x 15/32 in. (17.06 mm. x 11.91 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 216. Published by King, Hdbk. of Engraved Gems, pl. lxiv, 4; Ant. Gems and Rings, II, woodcuts, pl. xxxiii, 6. Acc. No. 81.6.220.

416 CARNELIAN. Jason, about to leave on the ship Argo, is bidding farewell to his teacher Cheiron, who is carrying the infant Achilles on his back. In the field is the inscription KPΩMOY, apparently meant for the signature of an ancient artist.

A typical example of the famous "Poniatowski" gems with elaborate representations from heroic legends, made by gem engravers of the early nineteenth century, and originally sold as antiques. Like the large terracotta groups sold for "Tanagras" in the last century, they show that audacious forgers could count on a credulous public for at least a short time.

(As set) 1 1/64 in. x 1 37/64 in. (28.18 mm. x 40.08 mm.). Gift of Samuel P. Avery, 1894. Said to be from the Poniatowski Collection. Slightly convex on the engraved side. Acc. No. 94.17.3.

417 BANDED AGATE RINGSTONE, quadrangular with rounded corners. Ajax seizing Kassandra, who has taken refuge on the altar of Athena and is clinging to her statue. The representation is surrounded by a cable border.

Evidently adapted from an ancient engraving such as on Murray-Smith, Cat. of Engraved Gems in the Brit.

PLATE 84

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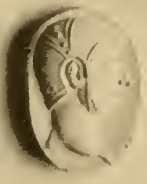

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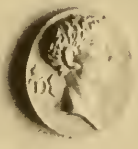

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Mus., No. 1435, which is, however, more direct and vivid in treatment. A beautiful rendering of the subject appears on a vase in the Louvre (cf. A. France, Daremberg et Saglio, Dictionnaire, under Cassandra, p. 936, fig. 1208).

25/32 in. x 39/64 in. (19.84 mm. x 15.48 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 241. Published by King, Hdbk. of Engraved Gems, pl. lxvi, 2; Ant. Gems and Rings, II, woodcuts, pl. xlv, 6. Acc. No. 81.6.221.

418 Sard Ringstone. Girl wearing a helmet, seated before an image of Athena; behind her is a tree.

This is probably an adaptation of an ancient design with Kassandra before the palladion; cf. Furtwängler, A. G., pl. xxxviii, 1.

35/64 in. x 17/32 in. (13.89 mm. x 13.49 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 139. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xvi, 8; illustrated, King, Ant. Gems, p. 378. Convex on the engraved side. Acc. No. 81.6.222.

419 Carnelian Ringstone, quadrangular in shape with rounded corners. Amymone kneeling to right, holding a jug in one hand and the trident of Poseidon in the other.

For an ancient gem with this composition cf. Furtwängler, A. G., pl. xxx, 29. A comparison between the two brings out the lifeless, stilted character of the modern work.

55/64 in. x 13/16 in. (21.83 mm. x 20.64 mm.); Th. 21/64 in. (8.33 mm.). King Collection, No. 89. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xiii, 3; illustrated, King, Ant. Gems, p. xxiv. Chipped on the edge. Both sides are convex. Acc. No. 81.6.223.

420 Amethyst Ringstone. Psyche kneeling on one knee and opening the casket which she was to have brought to Aphrodite; from the casket vapors are escaping; in

the exergue the inscription ΓNAIOC, purporting to be the signature of the famous ancient gem-cutter who lived in the time of Augustus. Good, spirited work, but thoroughly modern in conception.

1¼ in. x 1 11/64 in. (25.79 mm. x 29.76 mm.); Th. 13/32 in. (10.32 mm.). King Collection, No. 181. From the Poniatowski Collection. Published by King, Hdbk. of Engraved Gems, p. 133; Ant. Gems and Rings, II, woodcuts, pl. xxv A, 3; Poniatowski Catalogue (1857), I, No. 128, p. 64. Convex on both sides. Acc. No. 81.6.224.

421 Carnelian Ringstone. Omphale walking to left; she wears the lion's skin and carries the club of Herakles. In the field is the inscription ЄΛΛΗN.

This is a favorite subject on ancient gems; cf. Furtwängler, A. G., pls. xxv, 48, xxxvii, 13, 14, 19, and lxii, 5; also the references given in the text. The representation on our stone varies from these only in minor details, such as the pose of the head; but it is instructive to see how much of the charm of the figure has thereby been lost. The inscription ЄΛΛΗN occurs on a number of other eighteenth-century stones, apparently meant for an artist's signature (cf. Dalton, Post-Classical Gems, No. 784).

13/16 in. x 39/64 in. (20.64 mm. x 15.48 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 218. Published by King, Ant. Gems and Rings, II, copperplates, first group, V, 60; Osborne, Engraved Gems, pl. xxx, 13. Slightly convex on both sides. Chipped in places. Acc. No. 81.6.225.

422 Carnelian Ringstone. Youth sitting on a rock, holding a lyre and confronted by three women (the three Fates?), one of whom points to a heap of shields and swords; in the exergue, two branches.

19/32 in. x 35/64 in. (15.08 mm. x 13.89 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 275. Unpublished. Convex on the engraved side. Acc. No. 81.6.226.

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MONSTERS AND MYTHOLOGICAL ANIMALS

423 Black Jasper Ringstone. Head of the dead Medusa, with eyes closed, in profile to left; in her hair are wings and a serpent used as a fillet, while another serpent is tied around her neck and knotted under the chin. The wing is deeply engraved and stands out effectively in the impression. The whole is skilfully and carefully worked.

There are many replicas of this type, both of ancient and modern execution (cf. Furtwängler, A. G., pl. xlix, 14,[1] and references there quoted, and Dalton, Post-Classical Gems, pl. xxv ii, Nos. 793–796). The ancient examples belong to the Augustan period and probably reproduce a famous sculptural work or painting of the time. The modern copies sometimes approximate closely the antique works, though a modern element in the expression or an unconvincing feature in the treatment of the hair almost always helps us to detect the copyist.

$\frac{23}{32}$ in. x $\frac{39}{64}$ in. (18.25 mm. x 15.48 mm.); Th. $\frac{5}{32}$ in. (3.97 mm.). King Collection, No. 108. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xx, 3; illustrated, King, Precious Stones, p. 284. Slightly convex on the engraved side. Acc. No. 81.6.227.

424 Carnelian Ringstone. Head of the dead Medusa, with eyes closed, in profile to right; in her hair are wings and a serpent.

It is interesting to compare this stone with Furtwängler, A. G., pl. xlix, 16, and to see how closely ours resembles the other in the treatment of the hair, but also how lifeless and stilted the modern work is by comparison; moreover,

[1] In Dalton's Post-Classical Gems, No. 792, pl. xxviii, this gem is assigned to the early eighteenth century: he forgets that this gem was known as early as the first half of the seventeenth century (cf. Reinach, Pierres gravées, p. 181, No. 65, and Furtwängler, Jahrbuch, 1888, p. 214).

the serpent which is supposed to act as a fillet appears here merely in two unconvincing loops.

35/64 in. x 15/32 in. (13.89 mm. x 11.91 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 105. Published by King, Ant. Gems and Rings, II, copperplates, first group, ii, 15. Convex on both sides. Acc. No. 81.6.229.

425 Carnelian Ringstone. Head of Medusa in profile to right, with wings and a serpent in her hair.

This type of Medusa with eyes open instead of closed was popular also in ancient times (cf. Furtwängler, A. G., pl. xxxviii, 31, 32; xl, 16, 17); but our example is obviously unclassical both in expression and in the treatment of the hair.

19/32 in. x 37/64 in. (15.08 mm. x 14.68 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 107. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xx, 8. Slightly convex on the engraved side. Somewhat chipped on the lower side. Acc. No. 81.6.230.

426 Emerald Ringstone. The head of Medusa, of the same general type as the preceding.

9/32 in. x 15/64 in. (7.14 mm. x 5.95 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 106. Unpublished. Convex on the unengraved side. Acc. No. 81.6.231.

427 Carnelian Ringstone. The head of Medusa with wings and serpents, in three-quarters front.

5/8 in. x 1/2 in. (15.87 mm. x 12.7 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 109. Published by Osborne, Engraved Gems, pl. xxx, 17. Convex on both sides. Chipped in places. Acc. No. 81.6.228.

428 Sard. Alekto, one of the Furies, blowing a trumpet and holding a lighted torch; one foot is placed on a slain deer. In the exergue ΚΡΩΜΟΥ, apparently meant for the signature of an ancient artist (compare No. 416).

Like No. 416, a typical example of the famous Poniatowski gems.

1 27/64 in. x 1 1/8 in. (36.11 mm. x 28.57 mm.). Gift of Samuel P. Avery, 1894. Said to be from the Poniatowski Collection. Slightly convex on the engraved side. Acc. No. 94.17.2.

429 BANDED AGATE RINGSTONE, quadrangular with rounded corners. A male and female Triton moving over the waves to left; he holds a rudder over his shoulder.

For a similar but much more graceful and lifelike composition on an ancient gem cf. Furtwängler, A. G., pl. xli, 41.

49/64 in. x 55/64 in. (19.45 mm. x 21.83 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 85. Published by Osborne, Engraved Gems, pl. xxxi, 3. Acc. No. 81.6.232.

430 FRONT OF A SARD SCARAB. Sphinx lying to right, surrounded by a cable border.

31/64 in. x 11/16 in. (12.3 mm. x 17.46 mm.); Th. 11/64 in. (4.36 mm.). King Collection, No. 310. Published by King, Ant. Gems and Rings, II, woodcuts, pl. lv, 10. The scarab has been cut across lengthwise in the middle, as shown by the mark of the perforation. Acc. No. 81.6.233.

PORTRAITS

431 LAPIS LAZULI RINGSTONE. Both sides are engraved. On one side is the head of Alexander in profile to right, with the horns of Jupiter Ammon. On the other side are Apollo and Aphrodite standing side by side; Apollo holds the lyre, and is leaning on a tree stump; a laurel tree is by his side; Aphrodite is caressing Eros. Thoroughly modern in conception.

59/64 in. x 7/8 in. (23.41 mm. x 22.22 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 252. Side with Alexander published by King, Ant. Gems and Rings, I, p. 470 and II, woodcuts, pl. xlvii, 4; Hdbk. of Engraved Gems, pl. lxx, 6; side with Apollo and

Aphrodite, King, Ant. Gems and Rings, II, woodcuts, pl. xxiii, B, 7; both sides illustrated, King, Ant. Gems, p. xxxii. Convex on both sides. Acc. No. 81.6.236.

432 GARNET set in a decorated ring of the seventeenth- to eighteenth-century style. Portrait-bust of a Roman in profile to left, probably meant for Julius Caesar. Careful work but lacking in vigor.

(As set) 9/16 in. x 31/64 in. (14.29 mm. x 12.3 mm.). King Collection, No. 259. Unpublished. The edges of the stone above the setting are faceted. Acc. No. 81.6.235.

433 CARNELIAN RINGSTONE. Portrait-head of a Roman in profile to right, wearing a helmet with chin-strap.

The type resembles that generally identified with Scipio Africanus, 235–183 B. C. (cf. Bernoulli, Römische Ikonographie, I, Münztafel I, 18, 19).

45/64 in. x 1/2 in. (17.86 mm. x 12.7 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 257. Published by King, Hdbk. of Engraved Gems, pl. lxxiii, 3; Ant. Gems and Rings, II, woodcuts, pl. xlviii, 3. Convex on the unengraved side. Acc. No. 81.6.237.

434 NICOLO RINGSTONE. Portrait-head of a Roman in profile to right. In the field a kerykeion and a tortoise.

The portrait bears a certain resemblance to that of M. Junius Brutus (cf. No. 215), and used to be identified with him (cf. Marlborough Gems, vol. I, pl. v); but there are important differences in the types. Our stone is probably not ancient, but a good imitation of the antique by a gem engraver of the last centuries. The engraving of the kerykeion is certainly not in the ancient manner.

17/32 in. x 15/32 in. (13.49 mm. x 11.91 mm.); Th. 1/8 in. (3.17 mm.). Purchased, 1910. Formerly in the Marlborough Collection; cf. Story-Maskelyne, Cat. of the Marlborough Collection, p.

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88, No. 521 (where it is also classed as modern), and Marlborough Gems, loc. cit. (there illustrated in a beautiful engraving by F. Bartolozzi, which is here reproduced in pl. 85). Mentioned, Museum Bulletin, 1910, p. 276. Slightly convex on the unengraved side. Acc. No. 10.131.2.

435 CHALCEDONY RINGSTONE. Portrait-head of Claudius in profile to left, wearing a radiated crown.

A comparison with the Roman coin types (cf. Bernoulli, Römische Ikonographie, II, 1, pl. xxxiv, 9–12) makes us appreciate the force and character of Roman work.

47/64 in. x 9/16 in. (18.65 mm. x 14.29 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 262. Unpublished. Convex on both sides. Broken in three pieces and reattached. Acc. No. 81.6.239.

436 CARNELIAN RINGSTONE. Head of Nero wearing a laurel wreath, in profile to right. Compare the Roman coin types, Bernoulli, Römische Ikonographie, II, 1, pl. xxxv, 9–12; but again the modern work is much feebler.

51/64 in. x 5/8 in. (20.24 mm. x 15.87 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 264. Published by King, Ant. Gems and Rings, II, copperplates, first group, ii, 19. Very slightly convex on both sides. Acc. No. 81.6.238.

437 CARNELIAN RINGSTONE. Portrait of a man wearing a laurel wreath, in profile to left.

The head bears some similarity to that of the emperor Domitian (51–96 A. D.); cf. Bernoulli, Römische Ikonographie, II, 2, Münztafel II, 10.

41/64 in. x 1/2 in. (16.27 mm. x 12.7 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 265. Unpublished. Convex on both sides. Chipped in one place. Acc. No. 81.6.240.

438 CARNELIAN RINGSTONE. Bust of Nerva wearing a laurel wreath, in profile to right. Fine execution but lacking the vigor of ancient work.

Compare the coin types, Bernoulli, Römische Ikonographie, II, 2, Münztafel II, 17–19.

¾ in. x 17/32 in. (19.05 mm. x 13.49 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 266. Unpublished. Convex on the engraved side. Acc. No. 81.6.241.

439 Sard Ringstone. Portrait-head of a man, partly bald, in profile to right; in the field part of a shield.

37/64 in. x ½ in. (14.68 mm. x 12.7 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 256. Published by King, Ant. Gems and Rings, II, woodcuts, pl. xlviii, 4, and copperplates, first group, I, 9; Osborne, Engraved Gems, pl. xviii, 25; illustrated, King, Precious Stones, p. 310. Slightly convex on the engraved side. Acc. No. 81.6.242.

440 Carnelian Ringstone. Portrait-bust of a bearded man in profile to right. Finical modern work.

39/64 in. x 31/64 in. (15.48 mm. x 12.3 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 284. Unpublished. A largish chip on one side is missing. Acc. No. 81.6.243.

441 Garnet Ringstone. Portrait-head of a bearded man in profile to right. Good execution, but empty expression.

39/64 in. x ½ in. (15.48 mm. x 12.7 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 267. Unpublished. Acc. No. 81.6.244.

442 Sard Ringstone. Portrait-bust of a bearded man in profile to right. The arrangement of the chlamys suggests a modern hand.

43/64 in. x 35/64 in. (17.06 mm. x 13.89 mm.); Th. 7/64 in. (2.78 mm.). King Collection, No. 272. Published by King, Ant. Gems and Rings, II, copperplates, first group, ii, 23. Slightly convex on the engraved side. Acc. No. 81.6.194.

443 Hyacinthine Garnet Ringstone. Busts of a bearded man and a girl in profile to right. Quite modern in conception.

5/8 in. x 37/64 in. (15.87 mm. x 14.68 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 224. Published by King, Ant. Gems and Rings, II, copperplates, first group, v, 52. Convex on both sides. Acc. No. 81.6.245.

444 SARD RINGSTONE. Portrait-bust of a woman in profile to right. In the field the inscription AVΔOY (Δ for Λ).

Compare Murray-Smith, Cat. of Engraved Gems in the Brit. Mus., Nos. 1613–1615 (all probably modern).

The lady's *coiffure* appears to be a misunderstood imitation of that of the empress Sabina (cf. Bernoulli, Römische Ikonographie, II, 2, Münztafel III, 18). The name of the ancient engraver Aulus was frequently forged in the eighteenth and nineteenth centuries (cf. Furtwängler, Jahrbuch, 1889, pp. 51 ff.).

11/16 in. x 1/2 in. (17.46 mm. x 12.7 mm.); Th. 7/32 in. (5.56 mm.). King Collection, No. 268. Unpublished. Convex on both sides. Acc. No. 81.6.246.

445 CARNELIAN RINGSTONE. Portrait-bust of a woman in profile to right, her hair in braids around her head.

43/64 in. x 17/32 in. (17.06 mm. x 13.49 mm.); Th. 3/16 in. (4.76 mm.). King Collection, No. 282. Unpublished. Convex on both sides. Acc. No. 81.6.247.

446 CARNELIAN RINGSTONE. Portrait-bust of a woman in profile to right, her hair wound in braids around the top of her head. She is characterized as Artemis by the addition of a quiver.

19/32 in. x 31/64 in. (15.08 mm. x 12.3 mm.); Th. 9/64 in. (3.57 mm.). King Collection, No. 269. Unpublished. Convex on both sides. Acc. No. 81.6.248.

IDEAL HEADS

447 CARNELIAN RINGSTONE. Bust of a youth in profile to right. Quite modern in conception.

41/64 in. x 33/64 in. (16.27 mm. x 13.1 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 121. Unpublished. Slightly convex on both sides. Chipped at the bottom. Acc. No. 81.6.249.

448 CARNELIAN RINGSTONE. Head and shoulders of a woman in profile to right, before a pillar surmounted by a mask (Melpomene).

The engraving is evidently copied from the carnelian in the British Museum, No. 758, published by Furtwängler, A. G., pl. xlix, 28.

41/64 in. x 19/32 in. (16.27 mm. x 15.08 mm.); Th. 9/64 in. (3.57 mm.) King Collection, No. 130. Published by King, Ant. Gems and Rings, II, copperplates, first group, i, 8. Convex on both sides. Acc. No. 81.6.250.

449 SARD RINGSTONE. The head of a woman with ram's horns, in profile to right.

35/64 in. x 27/64 in. (13.89 mm. x 10.71 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 263. Published by King, Hdbk. of Engraved Gems, pl. xx, 4. Convex on the unengraved side. Acc. No. 81.6.251.

450 CHALCEDONY RING. On the bezel is engraved a human head in full front, surrounded by branches of ivy.

D. of ring, 1 11/64 in. (29.76 mm.); L. of bezel, 51/64 in. (20.24 mm.). King Collection, No. 199. Unpublished. The bezel is chipped in places, and the ring has a number of small holes. Acc. No. 81.6.252.

SCENES FROM DAILY LIFE

451 CARNELIAN RINGSTONE. Woman and youth facing; she holds him affectionately by the left arm and shoulder. Obviously copied from the well-known group by Menelaos in the National Museum in Rome identified by some as Elektra and Orestes (cf. Helbig, Führer, 3d edition, II, p. 106, No. 1314).

PLATE 87

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27/32 in. x 39/64 in. (21.43 mm. x 15.48 mm.); Th. 13/64 in. (5.16 mm.). King Collection, No. 172. Published by Osborne, Engraved Gems, pl. xxx, 19. Convex on both sides. Acc. No. 81.6.253.

452 Carnelian Ringstone. A nude warrior with shield and cuirass by his side, standing beside his horse. In the field the inscription YTΛAY (an English name written in Greek letters?).

A variant of the gem in the Marlborough Collection, No. 608; cf. Cat. of the Marlborough Gems, I, pl. xlv.

53/64 in. x 35/64 in. (21.03 mm. x 13.89 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 253. Published by King, Ant. Gems and Rings, II, copperplates, first group, v, 56. Said there to be from the original Poniatowski Cabinet. Convex on the engraved side. Acc. No. 81.6.254.

453 Carnelian Ringstone. Horse falling down with warrior, who holds a shield and two spears.

The style is evidently in imitation of archaic work.

35/64 in. x 41/64 in. (13.89 mm. x 16.27 mm.); Th. 5/64 in. (1.98 mm.). King Collection, No. 167. Published by King, Ant. Gems and Rings, II, copperplates, first group, iii, 32. Slightly convex on both sides. Acc. No. 81.6.255.

454 Carnelian Ringstone. Youth seated on a base in the form of a garlanded altar and stooping over a large vase resting on a disk; one hand he has placed on its body, the other is touching the rim. The youth is nude and has long hair. He is not wearing a petasos as appears in the impression through the chipping of the stone in that place. In the field are a few indistinct letters. Around the representation is a cable border; in the exergue a tongue pattern. The stone is highly polished. The execution is excellent, being finished in great detail.

The youth apparently represents a potter working a vase on the wheel; but the particular process of pottery-making intended is not clear.

There are a number of strange features in this representation. An altar is a curious seat for a potter working on his wheel; and the shape of the altar is even stranger, for it appears to have a low back ending in a swan's head,[1] presumably copied from chairs such as those figured in Furtwängler, Griechische Vasenmalerei, pl. 93, Furtwängler, A. G., pl. xxv, 24, and Beazley, Attic Red-Figured Vases, figs. 84 and 118. The extremely detailed modeling of the torso is also not in the manner of the antique, and is the more remarkable because combined with a still archaic treatment of the hair. It is therefore probable that the stone is a clever work of an eighteenth-century engraver, who had for his inspiration an ancient gem like that figured in Furtwängler, A. G., pl. xxv, 3.

39/64 in. x 1/2 in. (15.48 mm. x 12.7 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 234. Published by King, Ant. Gems and Rings, II, copperplates, first group, v, 55. Slightly convex on both sides. Chipped in places, as noted above. Acc. No. 81.6.27.

455 CARNELIAN RINGSTONE. A man spearing a lion, roughly engraved; in the field the inscription XAVPOΦAPO, and a bird. In imitation of the archaic style.

19/32 in. x 33/64 in. (15.08 mm. x 13.1 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 237. Unpublished. Strongly convex on the engraved side. Chipped in places. Acc. No. 81.6.256.

ANIMALS

456 CARNELIAN RINGSTONE. Lion attacking a bull.

To appreciate with what a different spirit the antique treated such a subject, cf., e. g., Furtwängler, A. G., pl. xiii, 36, or our own Nos. 10, 52, 244.

[1] The stone is chipped just below the swan's head, so its juncture with the altar is no longer visible. But if it is not a chair back, what is it?

9/16 in. x 5/8 in. (14.29 mm. x 15.87 mm.); Th. 15/64 in. (5.95 mm.). King Collection, No. 289. Unpublished. Convex on the engraved side. Somewhat chipped around the edge. Acc. No. 81.6.258.

457 Carnelian Ringstone, of oblong shape. Dolphin to right; in the field a trident and the letters Δ. P. Π.

For ancient representations of dolphins, cf. Furtwängler, Berl. Kat., Nos. 2346 ff. Note the simpler, more natural treatment on the ancient stones.

21/64 in. x 37/64 in. (8.33 mm. x 14.68 mm.); Th. 1/8 in. (3.17 mm.). King Collection, No. 92. Published by King, Ant. Gems and Rings, I, p. 283; illustrated, King, Precious Stones, p. 77. Convex on the engraved side. Slightly chipped in places. Acc. No. 81.6. 234.

GRYLLOS

458 Carnelian Ringstone. Gryllos consisting of the bust of a woman combined with two Seilenos masks. The workmanship is excellent, but probably by an eighteenth- or nineteenth-century gem engraver rather than antique.

For a similar gem, also modern, cf. Dalton, Post-Classical Gems, pl. xxxiii, 906.

41/64 in. x 31/64 in. (16.27 mm. x 12.3 mm.); Th. 1/8 in. (3.17 mm.)' Purchased, 1910. Formerly in the Marlborough Collection' cf. Story-Maskelyne, Cat. of the Marlborough Collection, 109 No. 662. Mentioned, Museum Bulletin, 1910, p. 276. Convex on both sides. Acc. No. 10.131.1.

II. Cameos and Work in the Round

459 Sardonyx: opaque white on transparent brown. A dead Amazon supported by her comrade, with a horse standing by. The helmet of one Amazon is cleverly worked in a sard layer. The workmanship is fine and detailed, but probably not ancient, since certain features

such as the treatment of the drapery and the modeling of the horse, suggest a modern hand; contrast, e. g., the treatment of the horse on No. 326.

For a similar composition on an undoubtedly modern gem, cf. Murray-Smith, Cat. of Engraved Gems in the Brit. Mus., No. 2294.

½ in. x ⅝ in. (12.7 mm. x 15.87 mm.); Th. 3/16 in. (4.76 mm.). Purchased, 1910. From the Marlborough Collection. Described (as ancient) by Story-Maskelyne, Cat. of the Marlborough Collection, No. 326, and published by Furtwängler, A. G., pl. lxv, 41, and in The Marlborough Gems, I, pl. 48 (there illustrated in a beautiful engraving by F. Bartolozzi, which is here reproduced on pl. 85); Mentioned, Museum Bulletin, 1910, p. 276. Acc. No. 10.131.4.

460 SARDONYX: opaque yellowish on transparent brown. Heads of Europa and the bull in high relief. Good work, but probably not antique.

The treatment is quite different from that on ancient representations of this subject, where Europa appears either riding on the back of the bull or floating by his side (cf. references listed under No. 201).

57/64 in. x 1⅜ in. (22.62 mm. x 34.92 mm.); Th. 39/64 in. (15.48 mm.). Purchased, 1911. Said to be from Catania. From the collection of Sir Arthur J. Evans. Published, Catalogue of Ancient Greek Art, Burlington Fine Arts Club, 1904, No. O, 51, pl. cxii, p. 244; mentioned, Museum Bulletin, 1912, p. 98. Acc. No. 11.195.4.

461 SARDONYX: opaque yellowish on transparent brown. Europa seated on the bull galloping through the waves. The treatment throughout is very different from the antique; for an antique rendering of this subject on an engraved gem in this collection, cf. No. 201.

The rape of Europa is a not uncommon subject both on ancient gems and on modern reproductions from the antique. For a list of such cf. Stephani, Compte-rendu,

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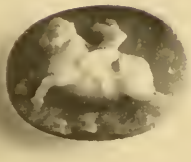

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1866, pp. 110 ff.; a number more could of course now be added.

35/64 in. x 3/4 in. (13.89 mm. x 19.05 mm.); Th. 17/64 in. (6.75 mm.). Gift of William H. Pell, 1887. Unpublished. The head of Europa is broken off. Acc. No. 87.14.

462 SARDONYX: opaque white and yellow on a transparent yellowish ground. Bearded Seilenos mask, in full front. Poor work, evidently copied from such masks as Babelon, Cat. des Camées de la Bib. Nat., pl. xi, 105 ff.

17/32 in. x 13/32 in. (13.49 mm. x 10.32 mm.); Th. 3/32 in. (2.38 mm.). King Collection, No. 193. Unpublished. Chipped along the edge. Acc. No. 81.6.259.

463 SARDONYX: opaque white on transparent brown, set in a ring of seventeenth- to eighteenth-century style. Bust of a boy in profile to left. The misunderstood treatment of the chlamys betrays the modern hand.

11/16 in. x 33/64 in. (17.46 mm. x 13.1 mm.); Th. 5/32 in. (3.97 mm.). King Collection, No. 278. Unpublished. Acc. No. 81.6.260.

464 SARDONYX. Head in the round of a woman wearing her mantle drawn over her head; the face is worked in the white layer, the mantle in the brown. Careful but uninspired work. The face is in classicist style, but the treatment of the mantle as a knotted veil betrays the modern hand.

Ht. 1 5/32 in. (29.37 mm.); W. 27/32 in. (21.43 mm.); Th. 6/64 in. (24.21 mm.). Purchased, 1896. Acc. No. G. R. 1193.

INDEX

ABBREVIATIONS

arch.	archaic.
Etr.	Etruscan.
Etr. It.	Etruscanizing Italic.
Gr.P.	Graeco-Persian.
Gr. Ph.	Graeco-Phoenician.
Gr.R.	Graeco-Roman.
Gr.	Greek.
Hel.	Hellenistic.
Hel. It.	Hellenizing Italic.
Min.	Minoan.
p. c.	post-classical.
R.	Roman.

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